SELF PUBLISHER!™

★ MAGAZINE ★

INTERVIEWS:

CHAD LAMBERT
DAN DILLARD
DREW CLOSE
MARK LESLIE LEFEBVRE
MARTIN EDEN
DANNY COOPER
MICHAEL C WILLIAMS
RICHELLE E GOODRICH

cloud 9 comix exclusive sneak peek!

REVIEWS
INSIGHT
SNEAK PEEKS

48 PAGES OF INSANE CREATIVITY!

SCOTT CLARK ONE OF THE BEST!!!

CHAD LAMBERT''S

POSSUM AT LARGE

March 2013!

ISSUE
63
FREE PDF VERSION

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SELF PUBLISHER MAGAZINE

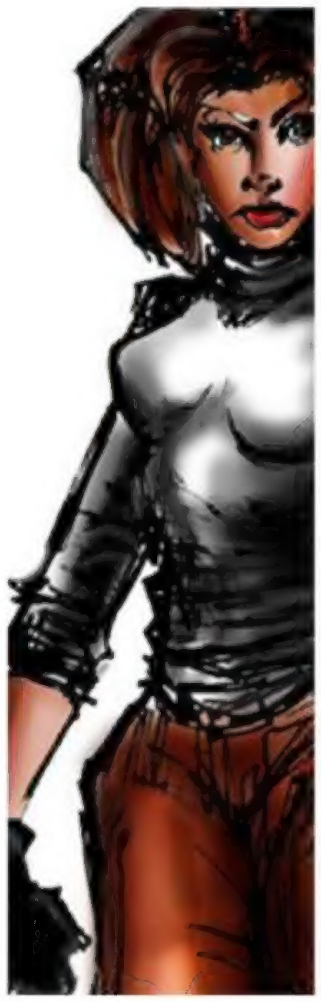
I'm not a big fan of uncertainty. I like when things tick like clockwork and plans come together. But we know, we live in the real world and, no matter how much we want good things to happen all the time, bad - interrupts. In a perfect world, we would all be able to publish everything we wanted, and would have enough fans of whatever we create, to make a living. But this is a finite world, with a finite number of people who would be interested in something new by a new creator, and...It would be safe to say we're not reaching all of those people with this magazine yet. Our effective ability to reach and interest new readers in a new publisher's work, is not running at peek performance. And so, we have a mission, a tough, tough mission.

At the time of this writing, we're trying something new and different for us. I won't know if it worked until after this issue is fully put together and so, I can only tell you what it is, not whether it was successful. If it was, then more people will be reading this, than if it was not. It doesn't change the amount of work that will go into this issue either way, nor the amount of work needed for any issue before or after. Making the issue is the same if we are read by 100 or 100,000. We are engaged in our first ever Kickstarter project, to try to raise funds to print this issue and give the copies away at the SPACE show in April. We feel that this is a great opportunity to try to increase readership of the magazine, based on having done giveaway issues in the past. "Back in the day," I would personally fund big printings and give them away at shows, and we'd make up some of it from advertising, but back then, I had the $$ to invest, so I did. These days, I just don't. We have gotten some advertising in for this issue, which is great, but it would cover about 100 copies... I'm hoping we do way better than that. I don't want to see anyone walk away from that show without a copy. Of course, either way, I will do everything I can. I am just hoping for the joy of a big giveaway, instead of having to pick and choose who gets a copy... because 100 copies would not cover even all of the creators there.

Meanwhile, I have been diligently addressing our digital reach. I started talking to Ben from Cloud 9 and we started coming up with some good ideas to bring SP! to more eyes. And right now, that is really all that matters, eyes seeing these pages. You'll note that SP! is on Cloud 9's website fairly prominently now, and Cloud 9 has taken a Strategic Partner spot on our website. You can expect some good, solid, interesting things to start coming from this.

And so, while SP! has not hit that 1,000 downloads goal I've been chasing for the last few issues just yet... I feel like we're really on the cusp. I continue to be encouraged by new people telling me they are glad they discovered us, and that keeps me focused on the larger goal that we all share, of seeing a place where readers can come and discover new things by new people, a place that matters and is supported by the people for the people. I continue to count my blessings each and every day to be able to continue this effort, when two years ago, I almost died. The perspective that gave me drives me every day to make this magazine something that we can all be proud of.

- Ian Shires



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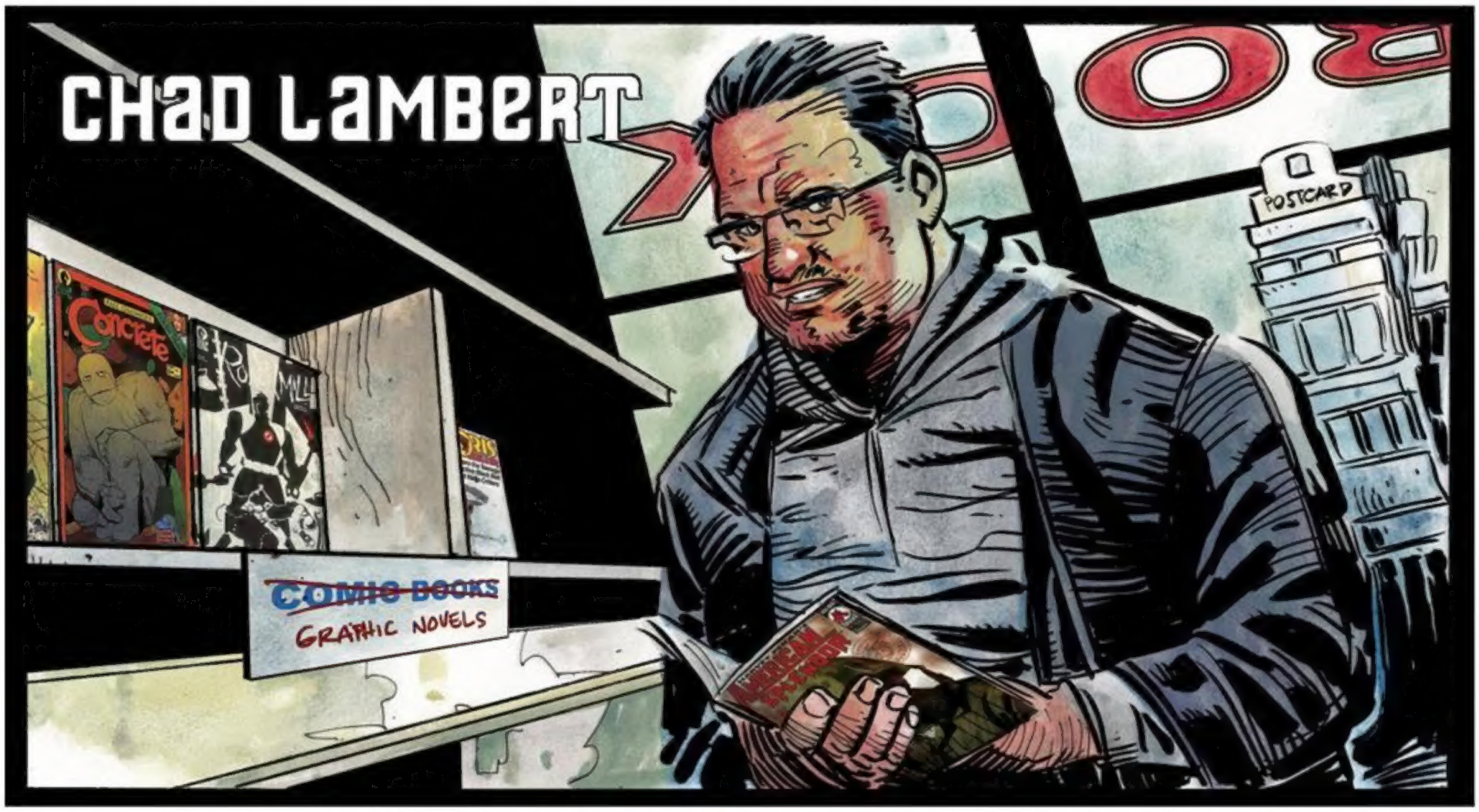


Who is Chad Lambert?

By Louise Cochran-Mason

Chad Lambert is celebrating ten years as a comic book writer. His work has covered such diverse subjects as The Mothman, anti-heroes, Kung Fu Panda— and alot of comedy. SP! spoke to him about his past, present, and future projects.

COMICS

SP!: What is Possum at Large about?

CL: Possum At Large is a funny animal sci-fi comic about Jake, a fat, obnoxious possum who eventually becomes omnipotent and destroys the universe. It all started as a comic strip I wrote and drew in the early 1990s for my college newspaper. The one-shot comic came out in 2003. Artist Joe Gravel and I are celebrating a milestone in March with The Possum At Large 10th Anniversary Craptacular. I'm doing seven signings in six weekends to celebrate, including SPACE (where it all started). I'm going to do a panel at SPACE that chronicles ten years of Jake T. Possum.

SP!: Where are the other six signings?

CL: I start in Columbus at the Ace of Cups Indy Comics Fair, then I'm doing conventions and signings in Lexington, Dayton, Kettering, Jackson, Huntington, and then back to Columbus for the finale at SPACE. It's going to be a blast.

SP!: What does "doing a panel at SPACE" entail?

CL: Ian Shires and I are going to talk shop for an hour. The first mini-comic I ever bought was Ian's Herman Hanks: Time Traveller. Possum At Large was heavily influenced by both that book and Matt Feazell's The Amazing Cynicalman.

Possum At Large #1 took several years to put together, and the fruits of that labour have been pretty interesting. It's going to be a candid conversation about ten years in the basement of mainstream publishing.

SP!: What is Kill the Revisionist about?

CL: It's the story of a flawed hero and the perception of time, which is a recurring theme in my work. I created The Revisionist to show the world that I could write a mainstream superhero comic, but it wound up being the opposite. The Revisionist originally appeared as a series of short stories in Digital Webbing Presents, and finished out as a graphic novel from Ape Entertainment called Kill the Revisionist in 2008.

SP!: What are the Point Pleasant books about?

CL: The Mothman folklore of West Virginia. It also started as a one-off short story in Digital Webbing Presents #12, but quickly blossomed into the book I'm most known for.

SP!: Are you planning to attend any shows

apart from SPACE this year?

CL: Beyond the anniversary tour, I don't have any plans—other than the 2013 Mothman Festival, of course. I don't hit the road nearly as often as I should.

SP!: You do both self- published and published-by-others comics. Do you have a preference?

CL: I like both. I've always strived to keep a mixture of the two throughout my career. I haven't self-published an actual publication since 2003, and I have two new ones coming out in 2013. I forgot how cool it feels to open a box of freshly-printed comics that are all you —warts and all.

SP!: Am I right in thinking that BloodRayne, Kung Fu Panda, MegaMind and Saturday Night Live were on a work-for-hire basis?

CL: Correct, though SNL was part of a creator-owned biography series called COMICS. It was more of a journalistic endeavor than a work-for-hire gig. Jaymes Reed (who owns the series) wanted writers to write their dream biographies, based on subjects they were passionate about. I've been a fan of SNL since the late 1970s, so it was a labor of love. It felt like more of a creator-owned project to me, because so much of my heart was in it.

SP!: If so, how did that compare to your creator owned works? Is it easier, harder, not much different from a creative POV?

CL: Honestly, I don't have a preference. Creatively, I approach them the same way. Whatever projects I choose, I'm 100 percent into it—whether I own it or not. I can't imagine treating the work differently. I can't imagine thinking that work-for-hire is somehow secondary to creator-owned work. I loved writing BloodRayne, and Kung Fu Panda was a dream come true. My kids actually helped me do research.

That said, a lot of people don't like the restrictions of work-for-hire. The revision process can be pretty intense. I kind of like being edited. I beat myself up pretty badly when I edit myself, and Jaymes Reed and the other writers at COMICS will tell you I'm a tough editor. It's nice to hand that off to someone else, for a change.

I guess there's a certain level of personal fulfillment and self-indulgence you get with creator-owned work. Especially if it's any good.

SP!: Do publishers approach/headhunt you to work on them based on your published works or do you apply to them?

CL: In every case so far, I've been approached by the publisher.

SP!: You're an editor as well? How did that come about?

CL: An old friend of mine, Jaymes Reed, approached me about a creator-owned biography series he was developing for Bluewater. I had ZERO interest in working for Bluewater, but the subject matter of the biographies was something I was passionate about: comedy. I agreed to edit the first few issues and write one or two for him. That was three years ago.

We recently parted ways with Bluewater to self-publish the series as Levity Biographies. We have 9–10 issues planned, and I can't wait to get them in the hands of readers. So far, I've edited biographies of George Carlin, Lucille Ball and the Three Stooges. I've also written biographies of Saturday Night Live, Eddie Murphy and WRKP in Cincinnati. The latter is partially autobiographical, as it deals with my early days in Cincinnati radio.

MOTHMAN

SP!: What is your favorite Mothman theory?

CL: I have to pick one? There are so many great theories! A lot of folks think the Mothman was some kind of Prophet of Doom, but I also love the idea that it could have been some type of bird mutation. The old TNT area where it was first sighted was a secret government facility during World War II. God only knows what kind of waste was dumped into the rivers and wildlife areas out there.

SP!: You appeared as an expert in the documentary Eyes of the Mothman in 2009 and have appeared at every Mothman Festival since 2004. Was this as a direct result of the Point Pleasant books, or a general interest/knowledge of the subject matter?

CL: It was because of the comics. My stories, though fictional, are set within the context of historically-accurate events. That has never been done before. Making a monster comic about the Mothman would have been too easy. I wanted to be respectful of the material and prove to both local residents of Point Pleasant AND Mothman fanatics around the world that I did my homework. I took those books very seriously.

SP!: How did you become interested in the Mothman?

CL: I grew up 30 miles north of Point Pleasant on the Ohio side of the river. I'd always heard of the Mothman and the paranormal history of the region, but it wasn't until I started writing Possum At Large that I became obsessed with its folklore. I also think it was a way to curb being homesick for the area. I've lived in Cincinnati since 1994, so it was a way to reconnect with my roots in Appalachia.

Mothman Weblinks:

- http://mothmanfestival.com/
- http://www.imdb.com/title/tt0810856/
- http://www.eyesofthemothman.com/
- http://listverse.com/2012/08/04/top-10-explanations-for-the-mothman/

SP!: How did you get into radio?

CL: When I was a kid, I wanted to be Venus Flytrap from WKRP in Cincinnati. In 1994, I moved to Cincinnati and eventually wound up writing and producing for the legendary Gary Burbank, one of my childhood idols. I used to listen to him when I was in high school.

SP!: You started as an on-air personality and moved into producing?

CL: I had a couple of rough years on the air at an alternative rock station in Dayton, Ohio. I loved it, but there was a lot of behind-the-scenes pressure that's hard for people who aren't in radio to understand. I eventually volunteered as an intern on the Gary Burbank Show, even though I was 26 years old and two years out of college. They hired me six months later and I spent seven years on the show. It was awesome.

INTERESTING

SP!: You were named one of the "Most Interesting People of 2012" by Cincy Magazine (http://www.cincymagazine.com). How did that feel?

CL: Surreal. There's nothing stranger than being in a book store and seeing yourself on the cover of a magazine. I was honoured to be a part of it. I think it was a nice way to shine a positive light on comics, too.

EDUCATION

SP!: Do you think that studying Mass Communications, Broadcasting, and Journalism has helped you with marketing yourself and your work?

CL: No question. I don't sit down to write anything until I've figured out a way to market it first. I think that's why 95 percent of the people who do this fail or underachieve. You have to sell yourself. Don't get me wrong, you can promote yourself without being a self-aggrandizing jackass, but people need to know what you're doing. Period. Otherwise, it's vanity press. And the convention circuit sure could use a lot less vanity press in Artist's Alley.

FUTURE

SP!: What future projects have you got in the works?

CL: I have several short stories debuting in the pages of Dark Horse Presents in 2013, as well as my aforementioned biography of WKRP. It's been a busy couple of years.

HOBBIES

SP!: What are your hobbies?

CL: You're looking at it. This is pretty much every second of my free time. I guess an occasional nap would be considered my hobby at this point.

AT LAST! NO ONE ASKED! AND WE ANSWERED!

POSSUM AT LARGE

10th Anniversary Craptacular

Old School Comics

$5.95

NOT NEW! JAKE AND FLYBOY ARE BACK, BUT WHO CARES?

MAN, I HATE TRIBUTE COVERS! WAY TO PHONE IT IN, GUYS!

WANTED DEAD OR ALIVE

JAKE & FLYBOY REWARD

SNEAK PEEK!

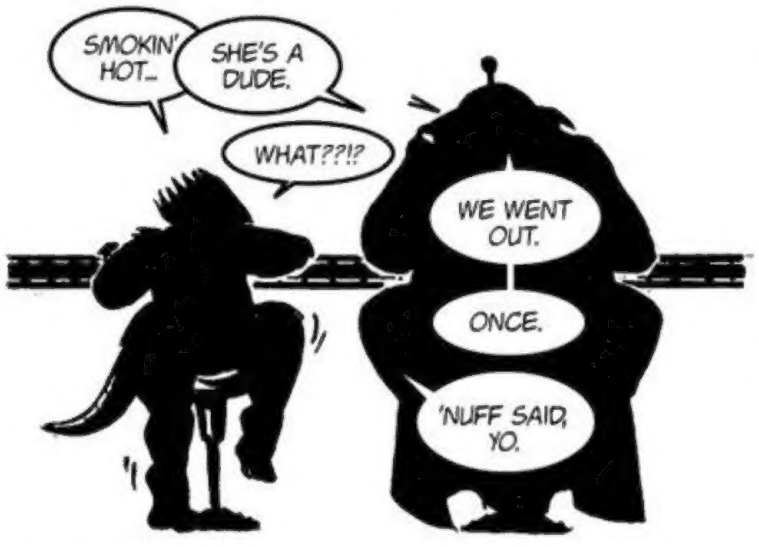
GRAVEL LANGDALE

SNEAK PEEK!

POSSUM AT LARGE

POSSUM AT LARGE: The BROKEN RECORD

Chad Lamber: Writer **Joe Gravel: Artist**



POSSUM AT LARGE ©2007 CHAD LAMBERT THE ANKHST ©2007 JOE GRAVEL

SNEAK PEEK!

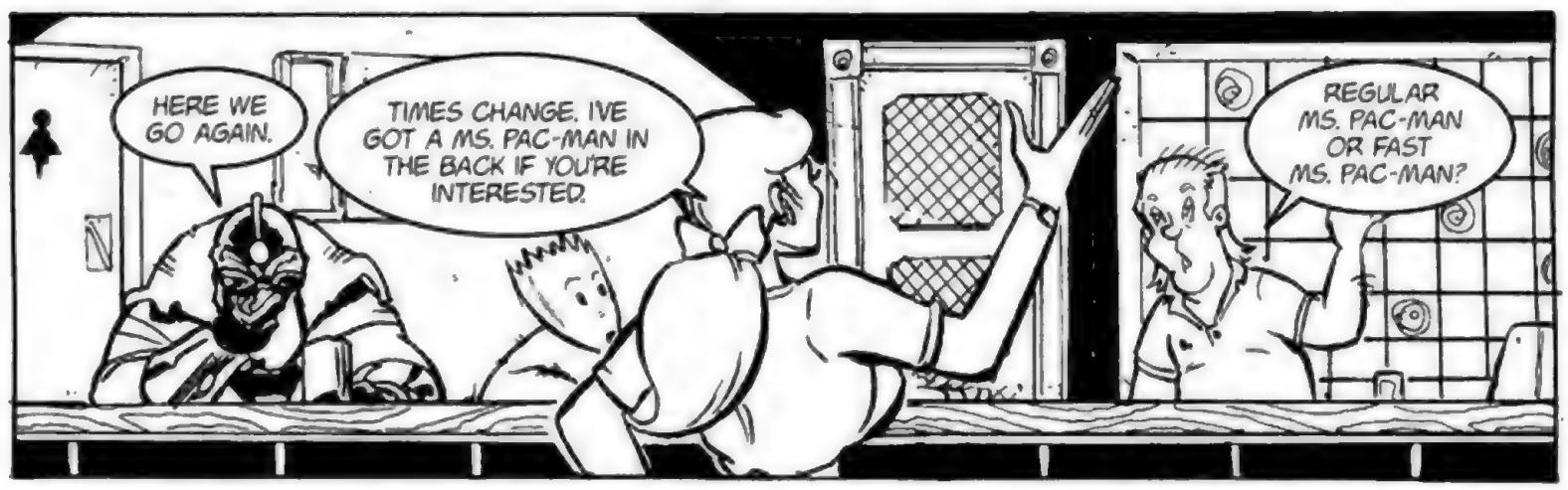
POSSUM AT LARGE

"CAPTAIN MAGIC KEPT FORGETTING THAT HIS PARTNER WAS A MINOR.
THERE IS EVIL IN THE SKIES!
TAKE THE WHEEL, MY NOBLE SIDEKICK, SO THAT I MAY THWART IT!
BUT...UH...
... I DON'T KNOW HOW TO DRIVE.
CRRAAAASSHHH!!
"WHEN HE AWOKE FROM HIS COMA, HE COULDN'T REMEMBER HIS SECRET IDENTITY."
I'M HERE TO TAKE MY DRIVER'S TEST.
NAME?
COCK ROBIN.
I'M HERE TO PICK UP AN ORDER.
WHAT'S THE NAME?
POLITTI.
SCRITTI POLITTI.
YOU HAVE RESERVATION?
YES, PARTY OF TWO. THE NAME IS JAKE RYAN.
YOU NO OILY BOHUNK!
HI, THIS IS MARSHALL BLECHTMAN. IS MUFFY TEPPERMAN AVAILABLE?

SNEAK PEEK!

POSSUM AT LARGE

SO WHY DO YOU CALL HIM THE BROKEN RECORD?
4...3...2...L
HE ALSO DEVELOPED A RARE FORM OF AMNESIA THAT PREVENTS HIM FROM REMEMBERING THE PREVIOUS DAY. HE KEEPS REPEATING OCTOBER 7, 1987 OVER AND OVER.
AND EVERY NIGHT AT 5:02, HE...
I'VE GOT A POCKET FULL OF QUARTERS AND I'M HEADED TO THE... WHAT THE HELL!!?!
WHERE'S THE ARCADE?



SNEAK PEEK!

POSSUM AT LARGE

THAT'S SAD.
DEMENTED AND SAD, BUT SOCIAL.
WHY DON'T YOU TELL HIM IT ISN'T 1987 ANYMORE?
THAT GUY PUTS $4 A NIGHT INTO THAT MACHINE.
DOESN'T HE NOTICE THAT HE'S GETTING OLDER?
$4 A NIGHT. PROFIT.
HOW COULD ANYONE STAND TO DO THE SAME THING EVERY DAY? SAME ROUTINE. SAME PEOPLE. SAME EVERYTHING. DAY AFTER DAY?
SIGH... I ASK MYSELF THAT VERY QUESTION.
EVERY.
SINGLE.
NIGHT.

A Written View

BY DOUGLAS OWEN

The Bad Review

It happens. You receive an email saying a review has been posted concerning your book or graphic novel. With great anticipation, you surf to the site, anticipating great words of praise. You see no picture, a generic name and the dashing of your hopes. A bad review.

You read. You see the name and wonder who the hell had the audacity to say such crap about your hard work! How dare they say such malicious comments concerning your masterpiece? Have they even written anything themselves? You see misspelled words in their review, split infinities and passive sentences. You have wits and can strike back at them easily. You are the creator, the writer, the artist. Yes, you will take your revenge on the troll who dared slander your name.

You create a cleverly worded retort to the review, pointing out all the flaws of the writer and defending your honor. With ease, you write well over 1,000 words, picking apart the questionable parentage of the slag. Revel as you might, your finger refuses to click on the submit button. Should you send it? Take your revenge and run with the satisfaction you have beaten the fool to a pulp, exposing their inability to understand intelligent, well-written prose?

Before you send the response, think for a second. What will it actually get you? The response will give you a feeling of satisfaction, but what else? In the grand scheme of things, you will be better off deleting what you wrote and taking the higher ground by not responding. Or the more dignified response of thanking the person for taking the time to post a review on your work.

You may say, "Why not take revenge? What will it hurt?"

It will hurt you.

Many writers have lashed out at reviewers, saying that they could not write their way out of a paper bag. The reviewer will probably never read the response, having done what they'd initially set out to do, post about your work. But others will read the review, and your response. The best thing that will happen is they will leave your work unread, deciding your rebuttal speaks volumes. The reviewer put their honest thoughts to the work and you tore into them, so why would they read your material? Or even worse, they will gang up on you, defending the reviewer, saying everyone has a right to their opinion.

But think of it this way. The bad review is an opinion of your work. And by thanking the reviewer for taking the time to review it, you're showing a valid side of an artist wanting to better themselves. The readers will say the writer is mature, and may take a chance and read your material based on that alone. Turning a negative into a positive.

There are plenty of examples of reviewers being flamed by the author, and the viral response of the public defending another's right to their opinion.

An example of the wrong thing to do is posted at Amazon:

http://www.amazon.com/Christian-Alexanders-Neurosurgeons-Afterlife-ebook/product-reviews/B009Y8S65U.

The interesting thing to point out is that among the people posting reviews, some are the author rebutting, and others are people sticking up for the writer of the initial poor review. With every defense, came a one-star rating for the book. Most responders are attacking the author for attacking the reviewer.

Now, imagine if the author had taken another stance, thanking the reviewer for their honest opinion and agreeing everyone has the right to their own opinion.

Further, you can search for bad book review rebuttals and find a number of sites telling you not to do it. The best part though, is to find the ones that are actual rebuttals and read them. The energy spent to come up with those rebuttals is amazing. Some even researched the reviewer and wrote reviews of the reviewer's work, spending hours of their creative energy on revenge.

Remember, everyone is entitled to their opinion, and sometimes a bad review is enough reason for a person who has not decided to purchase your book, to do so. People will form their own opinions of your writing, so let them.

how to eat Dan Dillard

An interview with Dan Dillard (Interview by Dan Worrow).

In browsing a website that sounds like a rainforest, trying to find myself a freebie for my Kindle, I discovered a mysteriously amusing title: "Unlucky in Death," a short story in which a vampire is plagued by the problem of fainting at the sight of blood. It tickled me to tears, an amusing concept that drove me to dive deeper into the works of its author, the demon author Dan Dillard. Some of his stories are quirky and humorous, like this one, while others are of a more serious and disturbing horror. I got hooked. Dare I drag you into this cauldron of wickedness? Will you venture into his haunted house for a few jaw-dropping moments ,while I have a quick chat with the guy? Too late! An unseen force has slammed the door shut on us and now there is no escape…

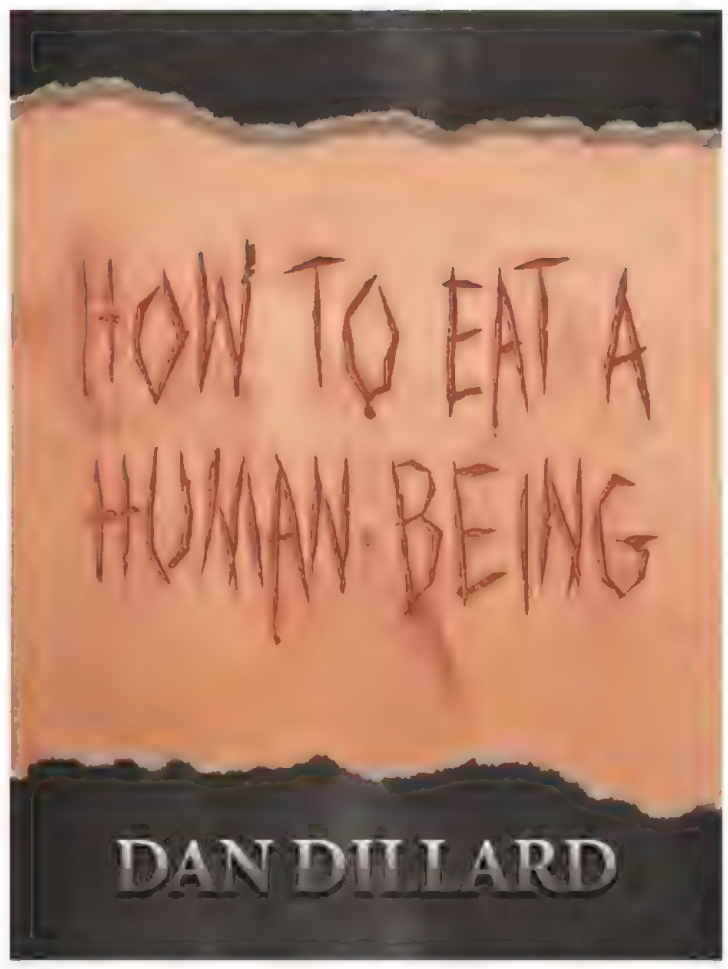
SP!: Welcome to Self Publisher!, Dan, it's good to be chatting to you. Some of your books seem to be all-out horror, while others are more tongue-in-cheek. Have you got a favourite style?

DD: Thanks for having me! And also for giving my writing a look.

For me, I think mood dictates style. Similar to music. Some days I want quiet and thoughtful, others I look for loud and devastating to my eardrums. I'm sarcastic though, so there's always a bit of that in what I'm writing.

SP!: I've just finished How to Eat a Human Being, which is not a recipe book for cannibals, but rather a series of short stories that all end quite abruptly, leading the reader to determine the outcome for themselves. It would seem that this is an advantage of the short story. Do you prefer this formula over a whole novel-sized tale, and if so, why?

DD: I think I have a short attention span. I've always liked short stories, because I could get through them in a single sitting and then move on to something new. My brain works fast, and I write fast and have a million ideas… Currently, I have more



than a dozen stories, short and otherwise, in various stages of completion.

I am working on some novel-length fiction, but that's a different beast altogether. So much description and backstory and explanation. I wonder how necessary it is to know

what color the paint is in the room where the protagonist eats breakfast. I suppose I feel like the reader can fill in those blanks from their own imagination, so I tend to write things with stark description… sometimes without even using names. It is the number one complaint from my readers, however. They all want more info. I guess that's a good thing, those literate types wanting more. Much better than if they'd said, "Wow. Glad that was so short. It was such a load of crap."

SPI: So tell me about your full length novel, The Unauthorized Autobiography of Ethan Jacobs, and are there any others?

DD: Ahh, Ethan Jacobs. He was my first novel. Some days I wish I'd waited and written him later, because it's such a cool story in my head. I'm not sure I got it down on paper the way I wanted. But, such is life… and don't we all want one more crack at making the story better? It never seems quite finished.

Ethan is a paranormal story about a young man who becomes obsessed with the afterlife. He was raised by a man who told him there was nothing else beyond our earthly existence, and Ethan just can't believe that.

He studies everything he can find, old books, videos, he devours information from the internet. Then he meets a woman who claims to have seen a ghost and her story is so fantastic that he gets lost in his obsession.

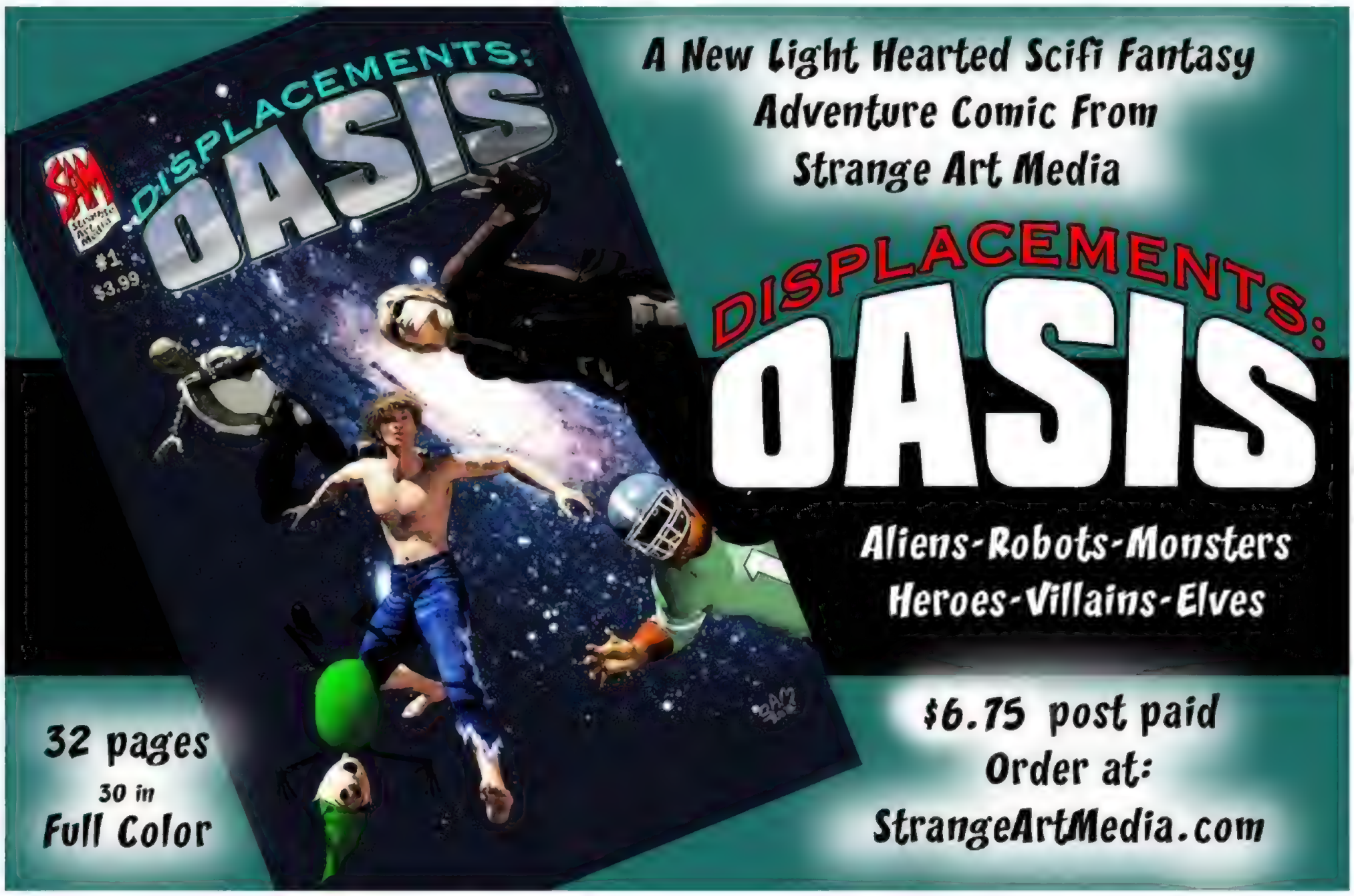
When he finally gets his wish—to be haunted, to experience something beyond our earthly existence, he finds it to be a less than happy experience, with answers that only bring more questions. Rather than becoming enlightened, he seems to be going mad. (Is there a difference?) I guess, at its core, it is a be-careful-what-you-wish-for tale.

I'm working on two novels right now. The first began as my National Novel Writing Month (NaNoWriMo) entry for last year; another paranormal tale entitled, Giving Up The Ghost. It's about a man who has wasted his life. He has no job, no friends, no future, and he treats the only people who care about him, his elderly parents, like garbage.

So his parents, having had enough, decide to go ahead and die, so they might haunt him from beyond the grave. Sweet revenge.

The other is tentatively titled, "The Toothless Dead," but I'm wrestling with that, because it sounds like zombies to me, and there are no zombies in the story. It's another book for the younger crowd, about a group of friends in a small town who discover there is something more to a local legend than they ever thought.

The ghost of an evil dentist exists in the local cemetery and enjoys snacking on the teeth of the town's children. When the teeth cease to satisfy his needs, he takes a whole child named Alex. Then, Zack and Amy (brother and sister), their new friend



Robbie, and an old man nicknamed Mumbles, must find a way to defeat the monster, save Alex, and get home before their parents get off work.

SP!: Can you explain to me about Lunacy? It states that it's aimed at a younger audience; is this a new direction for you that you intend to write more of?

DD: I wrote Lunacy because I have two children and I really owe a lot of my imagination to them. I'd lost it for a long while and they found it and gave it back to me. My wife and I thought it might be a good thing if I wrote something they could read. So, I wrote a couple short stories that were more appropriate for younger kids, and then a couple more, and then some poetry for kids. That isn't to say adults wouldn't appreciate them, but they aren't so violent, so dire, or full of sex and foul language as is much of my other writing. The collection is about the magical things in our world—things which are normally hidden, but which can be seen when the moon is full. Nothing can hide from the full moon.

The main story is a werewolf novella entitled Lunacy, told with a much different set of folklore. I created a Native American storyline for the three shapeshifters who became wolves due to a curse. There are no silver bullets, and no contagious bites. Just the three. Of course, they must figure out what happened, and how to fix it.

Another is entitled, Something Wiccan This Way Comes (I hope Mr. Bradbury and Mr. Shakespeare would've approved). Two young brothers discover a new neighbor who turns out to be a witch. Not a green-skinned, wart-nosed, pointy-hatted witch, but one of a more realistic sort. She is a kind old woman, but in her past, she might have done something irresponsible with her religion, like perhaps, summoned something terrible to help her achieve a goal. Now that something terrible wants payment, and it has stalked her for her entire life. She battles it and seals it, but it breaks free, and each time it breaks free, it is stronger. The boys help her, unknowingly becoming involved, and the final battle is something terrifying. That one's based on a house in my neighborhood!

There are several other short stories and also a handful of poems about growing up, about things under the bed or in our childhood closets, about the dangers of bullying…

SP!: I don't think I've ever been more unnerved by a book than by Stephen King's The Shining, but recently, I've found his newer books do not live up to that peak. Do you think that we get used to a horror author's style and, after a time, the eeriness fades? What can the author do to avoid this?

DD: How many different ways can the same person say, "Boo?"

I agree. I think it applies to any artist. Take film sequels, for example. In the first movie, the characters are new, and you have to meet them and figure them out. In the second film, you already know all the characters, so there's an investment you no longer have to make. I think the reader begins filling in the blanks, already knowing the way the author is going to tell the story.

With a superstar like Stephen King, it could be many things. He's written a LOT, and for a long time, and has had great, probably unmatched success. It is possible that his editors have slipped over the years; they're not quite so nitpicky, not quite so demanding that he tighten things up as they once were, because his books are a guaranteed slam dunk each time out.

There's also something to be said for an artist who is hungry, versus an artist who is satisfied with life. Fame and fortune seem to mellow some folks.

SP!: I am guessing, of course, that King is a big influence. Anyone else you might like to name who inspires you?

DD: How couldn't he be? He's a brilliant story teller. I think he's had some epic failures as well, but even if some of his stories end poorly (I'm lookin' at you, IT), or something in it doesn't quite click, you still can't wait to turn the page and see what the man has those crazy characters doing. Don't you feel like the town of Derry really exists? Like maybe your grandmother lives there and you might just pack up the car and the kids and go visit this summer?

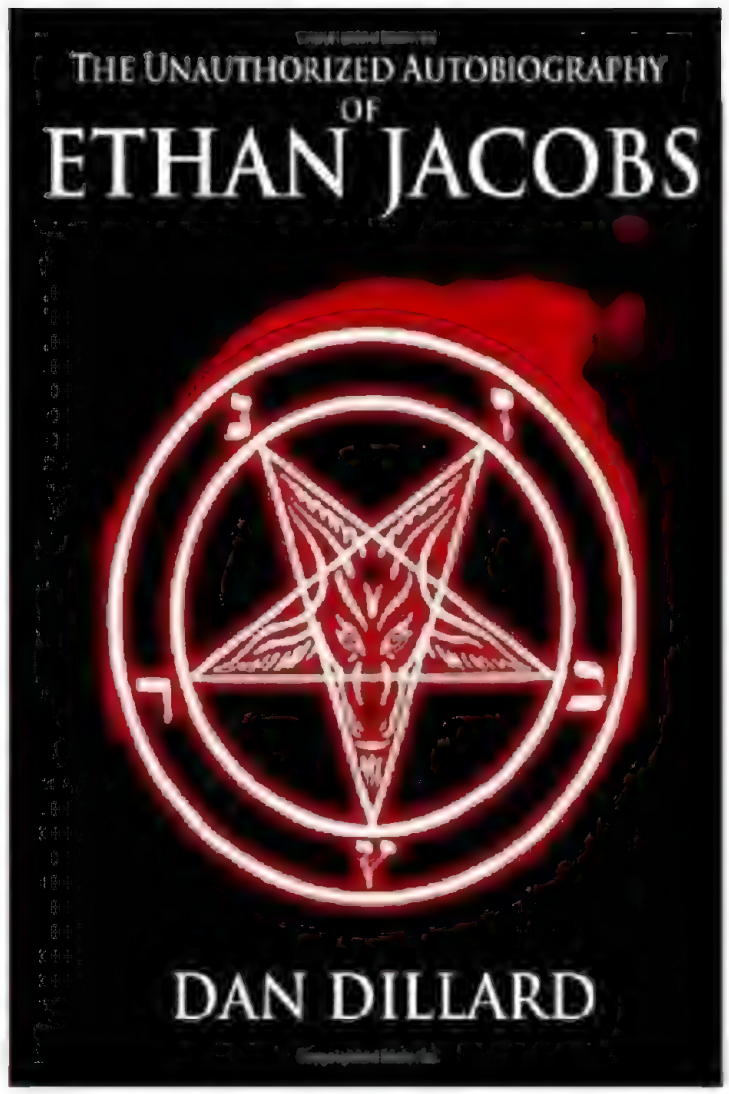
I'm influenced by everything I read, by movies I see, by songs. I read Clive Barker, Peter Straub, Dean Koontz, Christopher Moore, Joe Hill, McCammon, Palahniuk, Kirkman, lots of other Self-Pubbed writers, and all the classic monster books, but also books about tall tales, folklore, demonology… Then again, I like this character, Lucifer Box, created by Mark Gatiss, and I like Terry Pratchett, Douglas Adams, David Wong, Neil Gaiman, Karin Slaughter… the funny,

quirky side of weird. Fantasy stuff like Harry Potter, Lord of the Rings… it needs a monster for me, I guess, but anyone who writes, or makes a film, or records a song is inspiring. Even if I hate the work, that's my opinion—and has nothing to do with the fact that they finished it, and they put it out there, and somebody, somewhere, will love it.

SP!: What really made me a fan was the story "The Demon of Walker's Woods," from Demons and other Inconveniences. The way it homes in the childhood fears of a creepy neighbour, it would make a great movie or graphic novel. Self-Publisher! Magazine currently focuses mainly on comic books. Have you ever considered working with an artist on such a project and what if someone here approached you with the proposal?

DD: "The Demon of Walker's Woods" is possibly my favorite of all my stories. It hits the closest to home, I suppose, because growing up, there was an old, spooky woman in town. She dressed all in black and smelled horrible and had cats, and she lived in a rundown old house. She was terrifying, and all the kids in town knew who you were talking about when you mentioned Crazy Mary. Mary wasn't her name, but you knew, if you said it in the mirror three times, she'd appear behind you and take your ignorant soul.

Now, decades later, I feel terrible for the way she was viewed and treated by folks. She was simply a mentally-challenged woman who, for whatever reason, was allowed to live on her own in that old house. I remember seeing a newspaper clipping when she died. All that set me to wondering: What if, instead of the kids finding out she was just an old lady with strange habits…she turned out to be an actual monster? And what if a grown man had lived through it as a child, and the only closure he got was that clipped obituary sent to him by an old friend? And there was Eunice, staring back at me with dead eyes and shark's teeth, inviting me in for some cookies.



I would love to work with an artist on a graphic novel or comic. Love, love, love! I have a very visual image in my head when I'm writing, and truthfully, would probably enjoy making films more than making books! But to see and hear other people's interpretations of my stories is always a blast.

SP!: Did you read horror comics as a kid? The EC line, perhaps?

DD: I did. I read all sorts of comics, including horror, but I couldn't tell you exactly what they were, because I didn't save them, and I moved on from comic books to music when I was about thirteen. I guess I started watching horror movies with ferocity about that same time. See, I could watch a movie and practice the guitar simultaneously.

SP!: So, whatcha got next for us. Dan?

DD: I mentioned the two novels I'm working on, Giving Up the Ghost and The Toothless Dead. At least one of those should surface this year, if not both. I also have a stash of short stories that might end up being my fourth collection. Then there is a pair of screenplays that are in the works, and I'm trying as hard as I can to get started making short films. There are so many ideas in my head, and more coming all the time.

SP!: It all sounds great! Thanks for taking the time out to chat about things that go bump in the night. For me, it's only the wife thumping me in the head to tell me it's time to go to work, but I am sure there are plenty of nasty things afoot out there; I only hope that you can capture even more of them and bring them to your pages. So, before we cast you back from whence thou came, please tell our readers the best way to obtain your chilling books, and if there is anything else you want to add, go ahead!

DD: Thanks for your time, Darren! Always like talking spooks and spectres.

My books are available at any of the following links, or folks can always get more info as well as a lot of free short horror stories on my website at http://www.demonauthor.com.

Paperback and Ebooks:

Amazon: http://www.amazon.com/Dan-Dillard/e/B003V54ZI4/

Amazon UK: http://www.amazon.co.uk/Dan-Dillard/e/B003V54ZI4/

Ebooks only:

Smashwords: https://www.smashwords.com/profile/view/DKTD

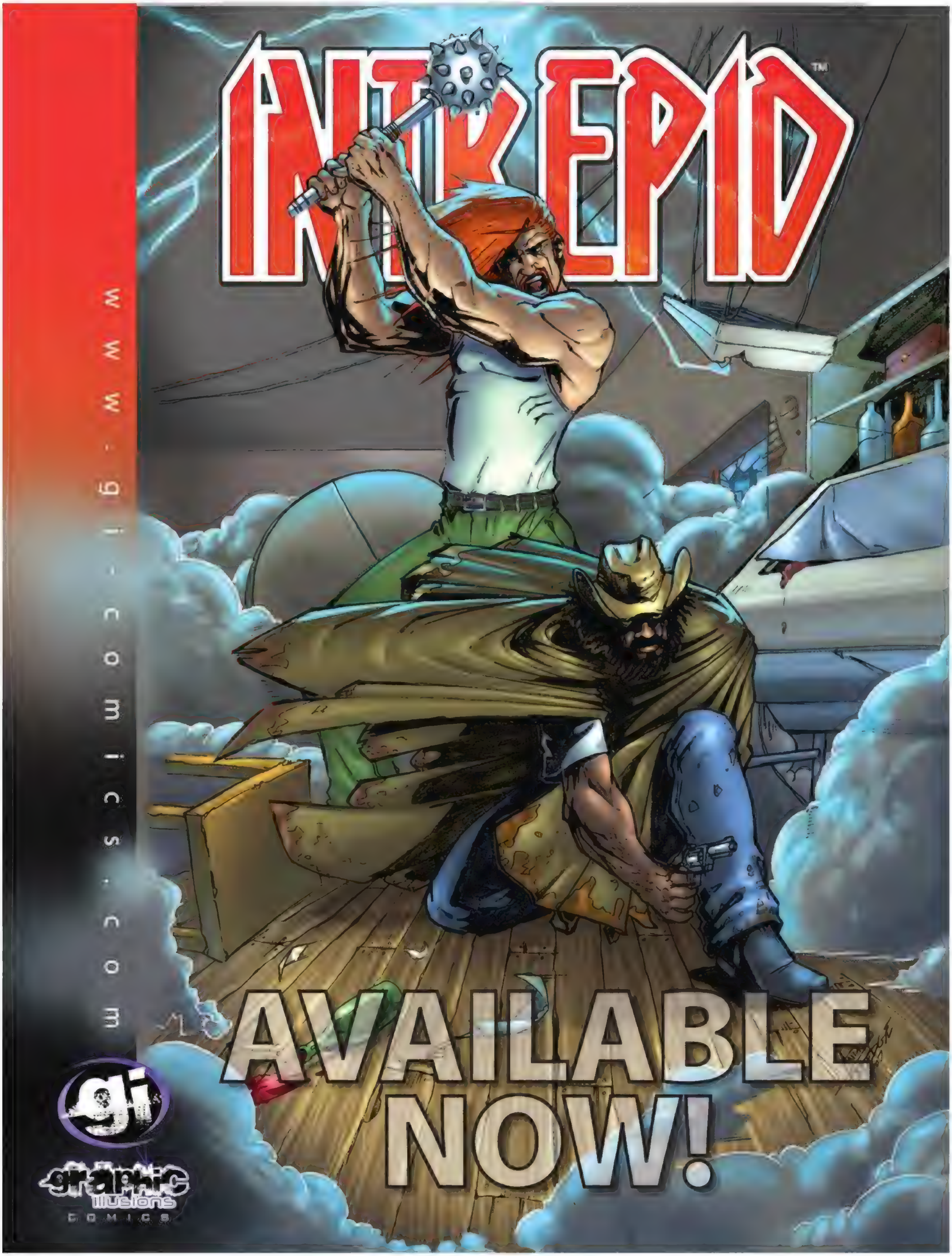
Barnes & Noble: http://www.barnesandnoble.com/c/dan-dillard

iPhone/iPad: https://itunes.apple.com/us/artist/dan-dillard/id371316786?mt=11

…And pretty much anywhere else ebooks are sold. If you find an estore that doesn't have them, PLEASE ask them to pick me up. And if you find a bookstore that doesn't have them, they can order them. Libraries are next on my list.

I can be contacted here: demonauthor@gmail.com

Don't be a stranger!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15 Questions with Cape Billowing

An interview with Drew Close (interview by Jennifer "Scraps" Walker).

Many readers—of prose and comics both—often spend time pondering their favorite characters in an 'and then what happened' sort of way. Just look at the heaps of fan fiction available for any given fandom, if you doubt me.

Queensland-based indie publisher Cape Billowing has turned that question to the topic of supers—heroes and villains alike—with a satirical look at what happens when those whose strengths once terrorized and defended the cities are no longer able to shoulder such a burden. In GOLDEN AGE: THE BRAVE AND THE OLD, creators Drew Close and Aly Faye (along with artist Jay Goungor) show one potential outcome: commitment to a retirement center/home for the criminally insane. After all, who'd ever believe these "geriatric superiors" were once the vim and vigor of the universe?

But it's not all old-people jokes and parody. There's something brewing at the Golden Age and the new nurse has a big part to play.

I had the opportunity to chat with Drew about the work he and his wife have been doing.

SP!: Did you grow up reading comics or did you pick them up in later years?

DC: I grew up reading mainly Marvel and Image throughout the late 80s and early 90s. Aly hadn't been into comics as much as a kid, but was introduced to them later by friends in the art scene.

SP!: What spurred you to make the leap from comics reader and enthusiast to creator?

DC: Actually, I was approached by a small indie publisher to adapt a sci-fi TV script I'd written into a manga in 2003. The first issue came out in 2004 and the second in 2006.

SP!: And yet, you publish your own work, now. Did you consider the traditional comics publishing route or were you gung-ho on self-publishing from the get-go?

DC: Being in Australia, it was never an option to go to the majors, even in this day and age. I know a lot of guys from here who do Comicon, but it's very costly and doesn't always guarantee paid work after. I personally didn't have the best experience working for another publisher, so I decided if I was going to do another comic, it had to be on my terms, so self-publishing was the only option.

SP!: Can you elaborate on what parts of working for an indie imprint didn't work for you?

DC: Mainly the lack of control, both over how my material was portrayed and, even more so, over the overall quality. In the end, I wasn't happy that my name was on the end product.

SP!: What is the local comics scene in Australia like? Is it a popular medium? Mostly adults reading or kids?

DC: Our local comics scene is very healthy and, with the increase in popularity of comic themed/based movies, comics themselves [have] been more popular and socially accepted as a legitimate artistic medium. There's a healthy mix of guys and girls from all age brackets, with an increasing magna/anime/cosplay scene.

SP!: What are the avenues for getting self-published comics into readers' hands for you in Australia? How about export?

DC: We publish digitally and in print, and most Australian stores are very supportive of local comics (special thanks to Ace Comics and Games Annerley,and Kaboom Comics Toowoomba).

GOLDEN AGE isn't their only comic in the works. On the other side is LARD, a black comedy that comes with a mature audiences warning, and for good reason. It all starts with a salesman who's too nice to not do a favor for a friend in need. This favor turns out to be his lucky day, he thinks, when the package he delivers nets him a nice profit and he considers a more permanent change in vocation. If the first page is any indication, however, it might not have been the better option after all.

SP!: LARD is a strong departure from the satire in GOLDEN AGE. What sparked that storyline and where do you see it going?

DC: LARD is all Aly; she's a big fan of Brian Michael Bendis' early work (JINX, AKA GOLDFISH) and wanted to do a more adult crime/black comedy story in the vein of Lock Stock and Two Smoking Barrels. As for where it's going, only she knows but Issue #1 was just a taste. In the second issue, expect a lot more sex, violence and humor. I can say that the answer to big question most people ask, "What's in the Lard tins?" will shock and amaze.

SP!: Having a creative partner that you're always with has got to be an interesting dynamic. Are you two constantly bouncing ideas off each other? And do you ever wish you had a little more "space" between the creative and personal sides of your relationship?

DC: Aly, being an artist, musician, and writer, is far more creative than I am, but we have different skillsets, which I think complement each other well. She tends to keep her ideas to herself until they're fully developed and she's ready to sharen whereas I prefer to talk about any and all my ideas. I find it helps me refine and evolve them. We try not to do every project with each other, as it can be too much, and it helps that we have a large house with our offices at opposite ends.

SP!: How long have you been publishing each of your comics?

DC: We've been publishing LARD since April 2012 and Golden Age—The Brave and the Old since November 2011. We have the next issues for both titles due out Q1 this year.

SP!: Are you able to make your living from comics or do you find it necessary to hold down outside job(s) as well?

DC: Not entirely from comics at the moment, but we're getting close. Aly does commercial illustration and I manage a retail store and do freelance graphics/lettering work.

SP!: You have children—do they read your comics yet? What do they think about having parents in such a creative field?

DC: Our oldest is 14 and used to read them, but he's more into girls and Xbox now. Our youngest is four and just getting into comics; he loves anything Marvel or Star Wars. The oldest still thinks we're uncool, the youngest doesn't really understand what we do, but thinks he lives in a toy store.

SP!: You've got jobs and a family in addition to your comics work. Do you find it challenging keeping two titles going concurrently? How do you manage your time?

DC: At times, yes [it is challenging], but we haven't been rushing them out as some indies tend to do. We've tried to take our time and get a good lay of the land in this ever-evolving market. Peer/crowd funding is really changing the comics scene, and I feel it gives many creatives a chance to have their work seen they would have never had otherwise. [Having] each other for support [makes] it somewhat easier.

SP!: What schedule do you keep for each of your titles?

DC: Not a very good one, at the moment. After a very huge year in 2012, which included an interstate move, we're finally getting back into production and hoping to have both LARD and Golden Age trades complete by this time next year.

SP!: If you could change one thing about your self-publishing experience to date, what would it be?

DC: Take it slower, plan more, and not rush as much. That said, it has taken us in interesting directions and yielded some good results.

SP!: Finally, what piece of advice would you offer up-and-coming artists looking to get into this business?

DC: First of all, put yourself out there. You live in a digital age and have more tools and access to resources and networking media than ever before. Second, pin-ups are great, but you need to learn how sequentials work and how [to] do layouts. The easiest way to do this is to analyze the comics you love reading. If there's anything you can't do, be it writing, inking, coloring, or lettering, go online and find someone to work with; there are so many talented people out there willing to help and offer advice.

SP!: Thank you for taking the time to chat with us, Drew; we wish you and Aly the best with both of your titles!

If you'd like to see more of what Cape Billowing has to offer, check out their website: www.capebillowing.com

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Jennifer "Scraps" Walker is the author and artist behind What to Feed Your Raiding Party, the comic book cookbook for gamers. She creates from her home in Tallahassee, Florida. www.jenniferwalkeronline.com

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SNEAK PEEK!

A Cloud 9 Comix exclusive Sneak Peek!

The Field on the Edge of the Woods

CLOUD 9 COMIX

SNEAK PEEK!

The Field on the Edge of the Woods

HEY?!?!

OH YEAH . . . THIS IS PROBABLY GONNA BE BAD

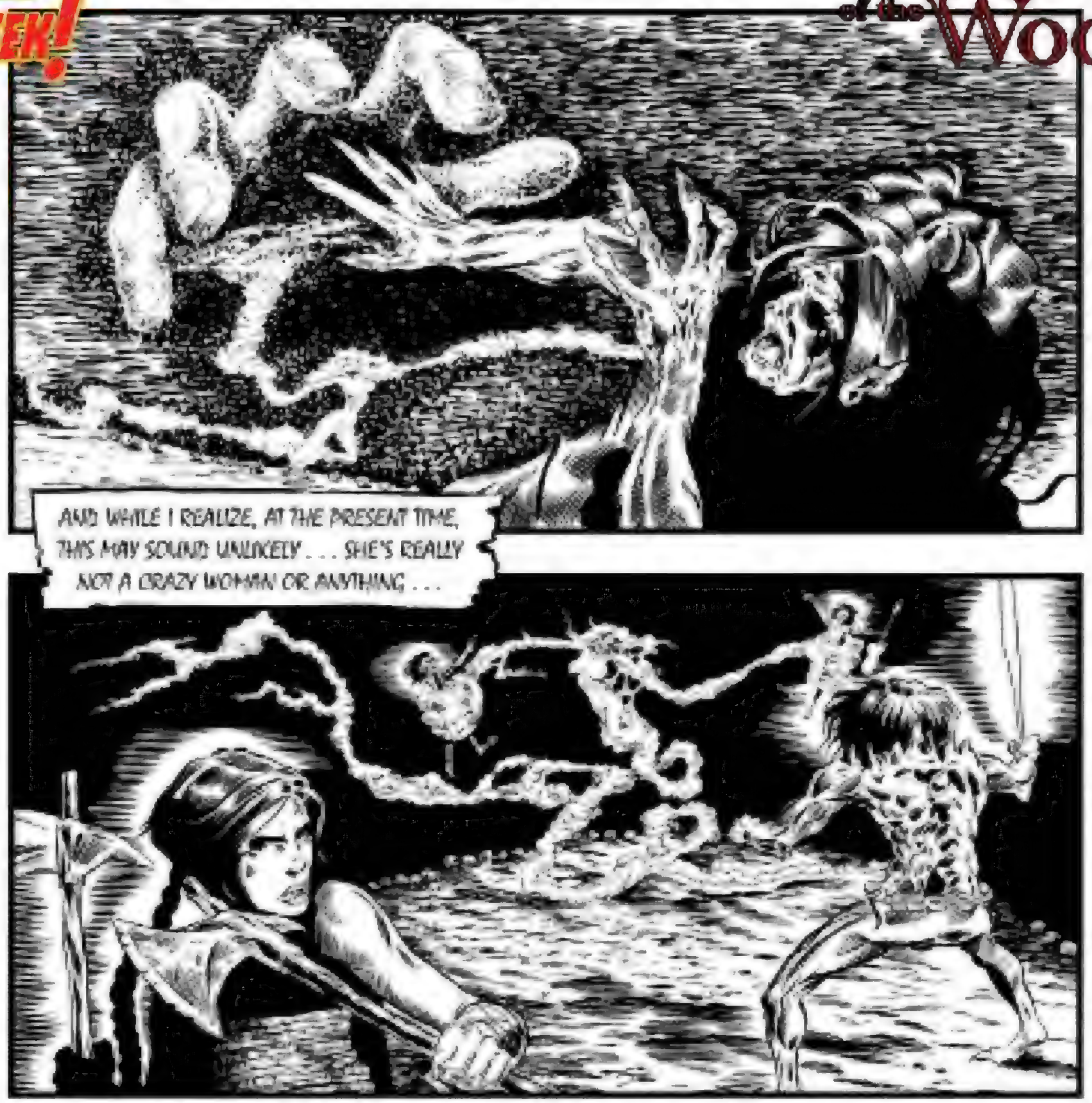
SASSY?!?!

AND IT'S NOT LIKE SHE'S A BAD PERSON OR ANYTHING . . .

CLOUD COMIX

SNEAK PEEK!

The Field on the Edge of the Woods


AND WHILE I REALIZE, AT THE PRESENT TIME, THIS MAY SOUND UNLIKELY . . . SHE'S REALLY NOT A CRAZY WOMAN OR ANYTHING . . .
IN FACT SHE'S ACTUALLY A LOT LIKE YOU OR ME . . . FOR THE MOST PART.

CLOUD COMIX

IT'S JUST THAT SHE WAS TOLD TO SPECIFICALLY NOT DO SOMETHING . . . TO NOT TURN AROUND, TO NOT STEAL A FINAL LOOK AS HER HOME BURNED.
AND JUST LIKE YOU OR I PROBABLY WOULD . . . SHE TURNED AROUND FOR ONE LAST TEARY-EYED GOODBYE . . . AND THEN BAM!!!!
SHE GOT TURNED TO SALT.
THE GIRL-NEXT-DOOR FROM SODOM TURNED INTO THE HARDENED, SASSY, BAD-ASS WE SEE TODAY.

CLOUD COMIX

The Field on the Edge of the Woods

Mark Leslie Lefebvre

An interview by Douglas Owen

His name is Mark Leslie Lefebvre, and from the time I saw him put together the stage for his presentation, I knew I liked him. He has an infectious attitude and an easy manner, and he is also the director of Self-Publishing & Author Relations for Kobo.

For those unaware, Kobo created Writing Life to meet author demand for tighter control, access, and reporting. It's a tool for creators and small publishers. It is also a way to engage with the community for, as they put it, authors are readers.

But this is an interview with an author, visionary, and self-promoter. So let's take a look inside the mind of the writer of Haunted Hamilton.

SP!: You travel around with a skeleton and a skull?

MLL: Yes, I certainly do. When I launched my first book, One Hand Screaming, in 2004, it was mid-October. With Halloween in the air, the bookstore staff at the Chapters in Sudbury (where it was launched), had done a fantastic job decorating the author table with all kinds of creepy Halloween/horror-themed props. I thought it was perfect for the type of writing I do. So, shortly thereafter, when doing book signings, I set up a spider-web table-cloth, a tombstone and some other spooky effects as a way to both draw people (it does make you curious, after all), and instantly inform people as to what type of book to expect: it certainly lends a creepy, spooky atmospheric effect. I think the worst thing an author can do is try to promote their writing/work to the wrong audience. By using props to help filter out those not interested in horror or ghost stories, it's more likely that those who approach will be the right readers.

But back to these specific props themselves, they are my "core" author traveling companions. Yorick, the skull, is something I picked up from one of the craft tables at the Winona Peach Festival; he has been coming to book signings with me since 2004.

Barnaby Bones is a relatively new addition to the family. My wife and son bought him for me in August 2012. He is a full-sized, poseable, plastic skeleton. He joined me as I was beginning to promote Haunted Hamilton, my first non-fiction book. Since I was doing so many different appearances, rather than continuing to bring Barnaby in and out of the house, I left him in the passenger seat of my car. But I did put his seat-belt on, and it was quite amusing to watch the reactions of fellow commuters on the highway between Hamilton and Toronto. During the Christmas season, I even put a Santa hat on Barnaby and this winter, he has been wearing a scarf. He gets a lot of double-takes and, when I am in public parking lots, it's a great ice-breaker to mention my latest book (i.e, as an explanation for why I'm riding around with a skeleton).

SP!: I take it that Yorick is after the famous speech in Hamlet?

MLL: Exactly. Hamlet is one of my favourite plays, as is the scene where Hamlet is holding the skull and fondly remembering how this clown, who used to care for and entertain the prince when he was a child, is now merely a pile of bones. I love how this scene becomes a reminder to us all that no matter what we achieve in life, this, just like in poor Yorick's case, is our ultimate destiny.

And Barnaby Bones is a play on the old television detective, Barnaby Jones. Not quite the literary reference that Yorick is, but certainly a display of my fondness for dark humor.

SP!: How did you get started in writing?

MLL: I have always loved storytelling. Campfire stories, tales shared with friends in the dark with a flashlight held under one's chin, casting eerie shadows up the narrator's face… When I was young, I quite enjoyed making up stories about the little Fisher Price action figures I had. I wouldn't just create a single story scenario for a single "play session," but I would imagine and craft epic continuing serial adventures for those plastic action figures, with story arcs that would go on for months.

Sometime later, I discovered the thrill of putting the stories down on paper in the form of little cartoons. Stick figure cartoons. Comics. It was a really incredible experience—not just to imagine these story arcs and characters trying to achieve or escape something, but to be able to commit them to the printed page and have them there when I came back later.
As I got older and had the chance to do writing assignments at school, I took to them quite passionately, using any excuse for creative writing to dive into crafting stories. I not only kept at that, but started writing on my own, for fun, to continue telling stories.

I joined a local writers group when I was a teenager. I took a creative writing course through correspondence (I grew up in a small town in Northern Ontario, so the options for me to take a local course were a bit limited), and I subscribed to Writers Digest magazine, reading each issue cover to cover. I also read every single book on writing I could find in my local library. And, continuing to learn and practice the craft and business of writing, I started rewriting and editing stories to send out to various contests and magazines.

SP!: Did the courses and the books help much?

MLL: Definitely. I think that anything a writer can do to continue to improve upon and refine their craft is time and resources well-invested. I continue to draw upon the things I learned from my teachers and from the articles and examples laid before me in the texts I read. I still own three or four dozen books on various elements of the craft of writing and I still pull them down from the shelves every once in a while to bone up on various techniques.

SP!: You do self-publishing and conventional publishing. What made you decide to do both?

MLL: My first sale was a YA humor piece that I wrote in my senior year of high school sold when I was in my second year of university. It was published a couple of years later in 1992, in a small press literary magazine for emerging writers. I was paid $5.00 and a contributor's copy of the magazine, and I was thrilled to see my name in print. Since then I have continued to submit stories to magazines and anthologies, and, along with hundreds of rejections, actually managed to get some stories published in various small press magazines and litzines, in cities far from where I lived. Meaning that while I had sold them, and received some sort of payment plus a copy of the magazine/anthology I appeared in, I rarely saw my work on bookstore or magazine shelves. The distribution for most of the places I had sold to was by subscription or within various locales that were far from where I lived.
One of the most frustrating things for me as a published writer was when people asked where they could read my work. Because either the work was on a shelf hundreds or thousands of miles away or had only been in print for six months. I started planning to put my previously published stories together and self-publish them in the late 1990s and worked at it until 2004, when I released it, using Lightning Source for a POD version that made the book available to virtually any bookstore in the world, through Ingram's wholesale distribution.
So the goal of One Hand Screaming was to be able to respond to the "Where can I find your writing?" with, "In my book, which is available through virtually any bookstore or online bookstore, or at these specific locations, which carry it."

I did this back in 2004, when the term "self-published author" was NOT something a serious writer wanted attached to them. It has really only been in the last handful of years that self-publishing has started to become accepted. There are still many circles that look down their noses at self-published works as not having been given the stamp of approval by some appointed gatekeeper of the industry. But the fact is that, while there are indeed self-published works that could benefit from an edit or polish, or should just be deleted and started again from scratch, there are also amazing works out there that add great value to readers. And I think the same can be said for some traditionally-published works; although at least most traditionally-published works have been edited by a professional and seen by multiple eyes and perspectives, which usually helps polish the work for a larger audience.

SP!: What inspires your writing?

MLL: Is it a cop-out to say, "Everything"?
In all seriousness, I find inspiration for stories and characters everywhere. I am inspired by virtually anything that I see, do, hear, feel, smell, touch, or read about. People I know and meet, places I visit, both familiar and new, all get stored away for potential reference for my writing.

And that's what I do. Sometimes a moment, a snippet of dialogue, or some other experience will get filed away in the back of my mind and pulled out, perhaps years later, and used to flesh out a character, a scene, or a setting. I think of this as the filing away of little virtual cue cards that I can draw upon.
My mind has always had a little "what if" hair-trigger reflex. There are dozens of times every day when something happens and a part of my mind starts toying with a "what if" element. Since the fiction that I write tends to be more in the realm of "Twilight Zone-style" fiction. i.e., not quite science fiction, not quite fantasy and often containing darker elements (thus the natural tendency to brand my writing as horror), I'd have to say that the "what if" situations that I consider usually have some paranormal or eerie element to them.
I think that one of my biggest challenges as a writer isn't finding inspiration, but determining which of the dozens of ideas that pass through my head each day I'm going to invest actual writing in. That and finding the time to actually do the writing part of it. It's one thing to kick around a concept in my mind, gnaw on the details, toss around various perspectives that can bring an idea to light—it's quite another to actually sit down and commit them to paper.

SP!: Tell me a little about your latest book?

MLL: My latest book is a non-fiction collection of ghost stories called Haunted Hamilton: The Ghosts of Dundurn Castle and Other Steeltown Shivers. It was published by Dundurn Press in August 2012. Haunted Hamilton was a bit of a departure for me, since I normally write fiction. But I had learned that Dundurn, who had done various different true ghost story books in the past, had been interested in publishing a ghost story book about Hamilton, the city I live in. Having gone on various ghost walks in Hamilton conducted by the group Haunted Hamilton, I knew there was enough great material to collect into a book. So I pitched the book to Dundurn and they came back a few weeks later with a yes.

Part of the research for the book meant going back on the ghost tours and making copious notes. I also spent a lot of time interviewing and talking with Daniel and Stephanie, the founders of the paranormal research and tour group. They ended up writing the introduction to the book for me. (Who better than those who have dedicated more than a dozen years to this?)
One of the things that surprised me the most about working on Haunted Hamilton was how much it helped me fall in love with my city. I was attracted by the ghosts, but you can't write about ghosts without exploring the history and the people. And it was the history that gave me a fresh perspective of Hamilton.
I also learned that the target audience for Haunted Hamilton

was perhaps wider than I had originally thought. I figured it would appeal to local people who liked true ghost stories. That was easy. But it also has had an appeal for a smaller group of people who might not be from Hamilton, but can't get enough of good ghost stories. And it also appeals to those who like to read a little history. And the fourth group are those people who aren't necessarily history buffs nor avid fans of ghost stories, but are tremendously proud of the city they live in and enjoy reading books that of local interest and flavour.

SP!: You edited Tesseracts 16: Parnassus Unbound. How did you get that privilege?

MLL: I'm still not sure what I did to earn that incredible honor. I mean, I had tried to sell stories to the Tesseracts series for years, and never made it into the pages. So when Brian Hades contacted me and asked me if I would be interested in editing T16, I was a bit surprised. But it didn't exactly come out of the blue. Back in 2007, I had pitched an anthology idea to Brian that I thought might work well for Edge Publishing. He'd liked the idea, but hadn't been able to find a slot in his publishing schedule. So when he contacted me about it, he suggested I use the themed anthology idea I had pitched to him.

But besides the patience and persistence that led to this opportunity, I suppose I got the privilege by having done a few anthologies in the past. In 2006, I edited a science fiction anthology entitled North of Infinity II for Mosaic Press. And in 2009, I edited the horror anthology Campus Chills. In both cases, I would have to say that the opportunity to edit each of those came from creating opportunities for myself.

And, interestingly enough, the opportunity to edit Tesseracts 16 came at a really bad time. I was in the process of working with my editor from Dundurn on a rewrite and edit of Haunted Hamilton. At the same time, I had a deadline to get a novel prepared for my editor at Atomic Fez. So it was the worst of all possible times to be given this honour.
But how could I say no to such an opportunity?
So I decided I would sacrifice even more sleep in order to squeeze this in. As it worked out, Atomic Fez was doing a bit of restructuring of its publication schedule, so I, Death got pushed back until 2013. In the end, it worked out quite nicely.

SP!: What were the greatest and worst parts of being the editor?

MLL: I think that the best part about being an editor is reading a story that grabs me right at the beginning and doesn't let go until the end. That, when reading the story, I stop reading it as an editor looking for a suitable submission and am so captivated by the story the writer had created, that I'm reading it as a fan.
The other greatest thing about being an editor is when a review is posted that calls out one or more of the excellent stories that you helped pull together. Sure, as an editor you love each and every one of the pieces you selected, but when a reviewer raves about one or more of the writers you helped curate into the anthology, there's a great deal of pride.

I think there are two worst parts about being an editor.

The first is when you receive a submission from a writer who obviously either completely ignored the submission guidelines or didn't bother to read them. I'm not sure why writers do this—perhaps they are taking a shotgun approach and hoping that by spam-blasting their work out there they might find something that sticks. But when they do that, what they are really telling the editor is that they are not a professional writer. They're also telling the editor that they believe their time is more valuable than the editor's time. And I doubt they'll get very far, because editors often remember both the really great submissions, and the really terrible ones. It is tough enough for a writer without creating new hurdles and challenges for themselves by behaving in this inexcusable manner.

The other worst part about being an editor is having to say no to really fantastic stories and writers. For T16, I know that I rejected at least another entire full volume's worth of fantastic stories that would have worked well in the collection. And that is really hard. It's really hard to tell a writer that their story fit within the guidelines wonderfully and that it was a great story, but I just wasn't able to use it. I spent countless hours agonizing about which of the short-listed stories I had to say no to. That, in my experience, is the hardest part about editing an anthology.

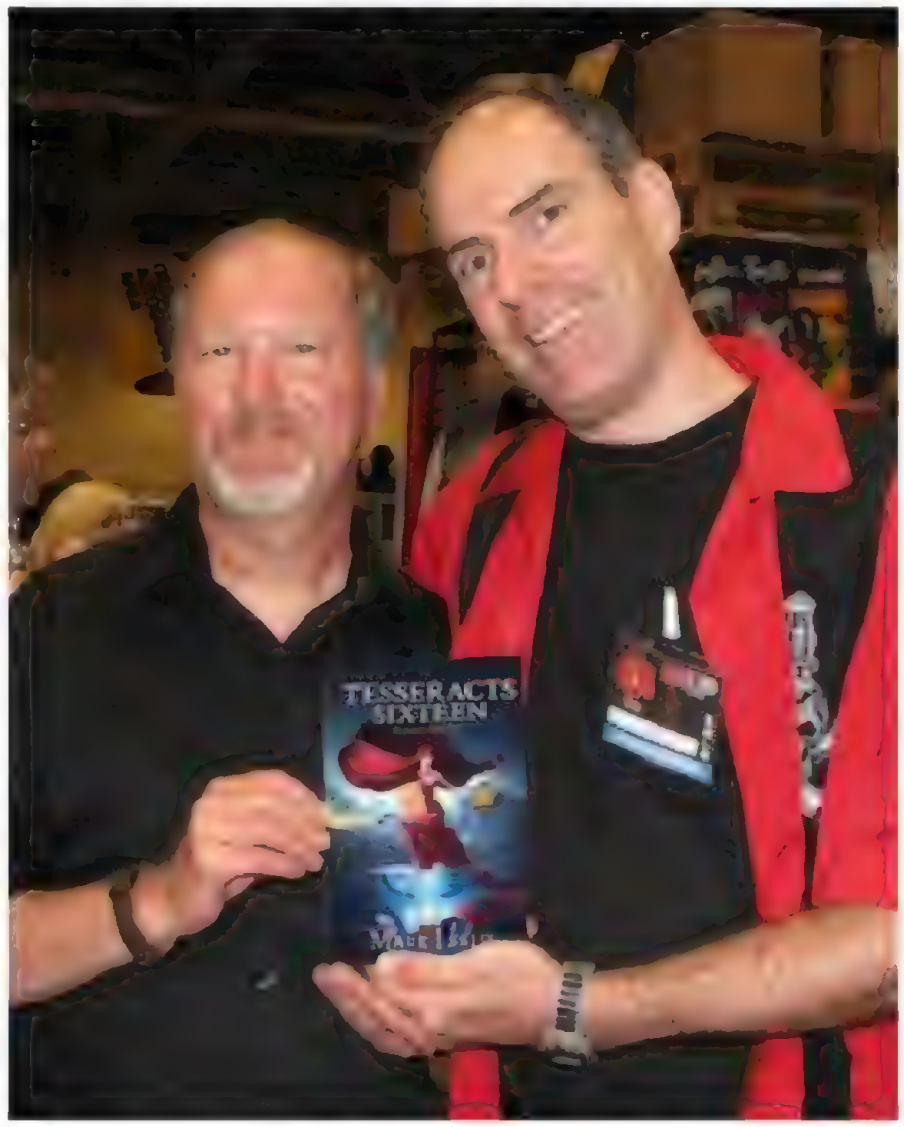
SP!: Do you have any words of wisdom to pass along to new and aspiring writers?

MLL: I like to say that a writer is best served by following the three P's of writing: Patience, Persistence and Practice.

Patience: I started writing back when you had to manually type out every submission, mail it with a self-addressed stamped envelope, wait two weeks to six months for a response, and then retype another version to start all over again. (I didn't have access to a photocopier back then). I learned patience from the very beginning and I think it helped me in this instant "push a button here to submit" world. Today, Being able to self-publish and put your work out there is so very simple. Just because you can do something right away doesn't always mean that you should. Writers should value patience, do the proper research, learn their market, pay attention, read, and understand that while "now" is attractive, it isn't always the right path.

Persistence: One of the most valuable things I learned as a writer early on (due to the fact that I voraciously read articles, magazines, and books about writing), is that the average submission gets rejected about 13 times before being accepted. That is a heck of a lot of rejection before achieving your goal. This is where patience helps. Picking yourself up, learning from any mistakes you have made along the way, and keeping at it are extremely useful tools for writers. Many of the "overnight success" stories from major writers come from the reality that they worked hard, believed in themselves, and didn't give up in the fact of rejection.

Practice: I started writing seriously when I was 13 years old and I try my best to write every single day. I believe that I am a better writer than I was 30 years ago, but I also



believe that there is still much I can learn, and many ways I can grow as a writer. Yes, it is important to believe in yourself, but not so much that you are cocky and think there's nothing more to learn. Write as much as you can. And write with an open mind. Also, read as much as you can—read the types of writing you like to write; read about the craft of writing, read about the business of writing. Continue to learn and develop your skill. Practice. This means write, learn the value of rewriting and editing your work, and keep at it.

Writing is a lot of hard work. If anybody tries to give you a "recipe for success" in writing that doesn't involve a lot of sweat, hard work, perseverance, and patience, then I would

suggest that you don't just ignore that recipe, but that you turn and move away as quickly as possible.

SP!: How does a new writer push their books into bookstores?

MLL: Interesting way to phrase this question. Perhaps the question shouldn't be how you can push your book into a bookstore, but how you can write and publish a book that bookstores are begging to put on their shelves.

Having a book in a bookstore is extremely valuable, but even having it there isn't going to be the "magic bullet," unless you have customers who are out there looking for it; and that goes hand in hand with the push-versus-pull mentioned above. Sure, I can push my book into bookstores, but really, unless there's someone on the other end pulling my book in, I'm just one of ten thousand to up to one hundred thousand titles sitting on a shelf, hoping to catch the eye of a customer. And unless there are people out there who are actively seeking my book, it might just be collecting dust on the bookstore shelves, which is no different than having it collect dust in a box in your basement.

So, to get your book into bookstores, find out something about the bookstore itself, about the people who work there, and about the type of book that sells best in their store.

You need to find a compelling reason why YOUR book is going to be valuable to the bookstore in question. What is going to make even a single bookseller who works in that bookstore eager to want to suggest your book to a customer or place that book in a customer's hands?

If you don't have a reason for each bookstore you would like your book to be in, then I suggest you go back to the drawing board and figure it out. Yes, this sounds like work. It is. It's a heck of a lot of work and the payoff isn't going to be grand. Like the submission process, you'll get a lot more rejection than success. But that's part of the patience, persistence, and practice I mentioned already. And if you nail it, if you find the perfect match, you'll have helped create a win/win/win situation where the author, the bookstore, and the end reader all derive value.

SP!: Just one last question, Mark. Being the Director of Author Relations for Kobo, you have some great news for not only authors, but creators of graphic novels. Can you let our readers in on some of the amazing happenings at Kobo?

MLL: I'm very proud of the work we did to launch Kobo Writing Life in July of 2012, and I am similarly proud of the amazing improvements and enhancements we have continued to make to the dashboard and the functionality of the system, from customized reporting to allowing authors the ability to set their eBooks to pre-order, to their ability to control pricing in multiple different currencies.

Kobo acquired the French company Aquafadas in late 2012, and they have developed some amazing tools for publishers of graphic-based eBooks. We are working with them towards developing a platform for authors to take advantage of these amazing tools, and I look forward to later this year, when we will be able to roll them out through Kobo Writing Life.
We launched Kobo Writing Life, keen for it to be the best platform available for authors, by consistently keeping a writer's needs at the forefront. Combine that with Kobo's global presence in 200 countries, and we have a winning combination providing incredible opportunities for writers.

And this is just the beginning.

Does This Comic Make Me Look Fab?

An Interview with Spandex creator, Martin Eden (by Jennifer "Scraps" Walker).

Drama makes the world go 'round—at least that's the way of things in Martin Eden's comic universe. Growing up, Eden remembers drawing comics from the time he could hold a pencil. While the early works were admittedly rip-offs of books and stories he adored, it cemented in him the ideas and goals that made those stories memorable. Full of pluck, he even submitted a story to Marvel at 16, pitting his favorite heroes and villains against each other. Of course, he was rejected, but the thrill of the communication was enough to keep him going.

For ten years, Eden worked primarily on his comic, The O Men, an obvious homage to his favorite Marvel X-Men series. Ten years is a long time to work with one set of characters, though—even with a cast as varied as those found in the O Men's pages—and a new idea seized the artist and just begged to be set free, before it was too late.

SP!: You kept O Men going ten years. What made you finally call it quits?

ME: The O Men was a huge learning experience for me. It was the first comic that I wrote, drew, created and published myself, and I learned so much about creating comics, selling comics and doing conventions.

There were lots of reasons why I took a break from The O Men. Firstly, even though I try to make every issue accessible to a new reader, obviously people are going to be put off by Issue 27, etc! It's hard to get new readers. Secondly, I don't have a car, so doing conventions was getting really difficult, carrying so many issues around—and also my convention table was a bit overwhelming and slightly off-putting! Where do you start?

I also felt that I'd learned a lot and improved a lot as a writer and an artist, and I wanted a new 'Number One' to kind-of re-launch myself and my comics.

SP!: Did you go through O Men withdrawal after that last issue?

ME: I didn't miss The O Men at all, really, as I had the new Spandex guys to work with. The O Men made a special guest appearance in Spandex #5, and I actually really enjoyed drawing them a lot!

It was only a break, a hiatus. I had no idea when I'd return to The O Men, but I knew I would one day, and I have sorted out my plans now. I had really admired the Scott Pilgrim books—in terms of their formats and release—and the fact that everyone was really anticipating the final books! I really wanted to do something similar and I thought 'well actually, I already have The O Men'! So I've started collecting all that material across five books, and the fifth book will be all-new material, finishing the series.

SP!: So you're going to pull out all the stops on an O Men finale. When do you see that being available?

ME: I haven't started writing it yet, although the ideas are starting to come. I'll release Book Three this autumn, Book Four next autumn, and, hopefully, the grand finale Book Five in autumn 2015! We'll see how it goes, though. I don't want to overdo it and burn myself out; I've done that before and it's not a good thing! I also need to find time to sit down and read all 35 O Men issues to refresh my memory and make sure every plotline is resolved.

SP!: You cite getting to conventions and toting around all those O Men issues as a deterrent. Have you considered using digital distribution to cut down on some of the mass?

ME: I used to be pretty anti-digital—until I bought an iPad last year! I really like reading comics on an iPad (I actually can't cope with Kindle books though, for some reason). So I do sell my comics digitally, and I think Titan Publishing may actually be releasing some of my stuff digitally soon on a wider scale.

It's a bit scary though. If everyone moves to digital, there won't be comic conventions any more. (And obviously, there are many other ramifications in many other areas!) I can't see that happening for a long time, though.

The cities are real, the people fantastical, and the challenges they face informed quite a bit by hallmarks of the gay lifestyle. But the drama, the human element, is universal. The Spandex team is comprised of seven members—one for each of the colors of the rainbow—and cover a variety of the gay and lesbian stereotypes from butch to transvestite. But not all the characters are new in SPANDEX; many got their start in THE O MEN and came along when Eden changed gears.

SP!: Why an all-gay superteam (other than the obvious answer of 'why not')?

ME: I think in any medium these days—comics, movies, TV, music—you have to have a strong hook and you have to be something original. I thought that there had never really been a proper gay superteam in comics, and I thought it was a really unique idea. The first issue of Spandex took me a year to create, and in that year, I kept an eye

on the Diamond Previews catalogue in fear of another gay superteam comic—because really, if someone else did it first, it would steal my thunder and almost make Spandex seem pointless.

I also felt that Spandex could offer something new. If people feel a bit jaded and bored with the DC and Marvel universes, they can come on over to mine, have a bit of a laugh, and try something different!

SP!: What does your creative process look like?

ME: My creative process is pretty healthy! I've always got something I can do. My comics take me a little while; each issue takes anywhere between three and eight months (actually, Spandex #1 took a year!)—so while I'm working on the current issue, I'll already be plotting and planning the next few. By the time I finish an issue, the next one is pretty much already ready.

I do get stuck occasionally—in a 20-page comic, sometimes I'm not sure how a 2-page scene is going to work out—so I just allocate the right amount of space, leave that scene till last, and let the ideas come. And there are some days where none of the drawings seem to work, or I just can't seem to get a handle on it, so I just have to back off and take a break and get back to it the next day.

SP!: Doing everything on your own as an all-in-one "shop" is pretty demanding. Have you considered outsourcing or teaming up with other creators to do the parts you're less familiar with or just don't want to fool with?

ME: I'm happy to do my own thing really, but if anyone wants to suggest improvements, I'm more than happy to listen. I quite like the fact that some of my work is fairly raw— even some of the lettering balloons are quite basic— but that's the style of it and I think the readers get used to it. For me, as long as the story reads and looks well, I'm happy.

The artist got quite the honor when Titan Books (the leading graphic novel publisher in the UK) reached out with an offer to publish the first few issues of Spandex as a graphic novel.

SP!: What went through your mind when Titan made that offer?

ME: I was surprised! When I first came up with the Spandex idea, the plan was to print one issue and then create 100 or so more pages—the entire series—which would all go into a book. Of course, I got over-excited and decided to do the series issue-by-issue, and the entire series ended up being about eight issues and over 200 pages. When I started it, I didn't have a publisher and I hadn't even started to try getting a publisher, but I was weirdly optimistic about it being published.

Pitching to Titan, I had meetings and forms to fill out; it was quite a smooth process. Yep, it was one of those heart-pounding moments when it was all agreed on! A huge life ambition achieved. It was even more heart-pounding when they showed me the actual copy of the book—my God, I thought I was going to die of excitement!

SP!: What was your experience going from self-publishing to working with a publisher?

ME: It was an interesting process. On the whole it was fairly smooth, because the three issues in the book were all done and no editorial changes were asked for. I was concerned that a publisher might take issue with some of the more extreme/sexual panels, but nope. They wanted to convert it from A5 size to US size, so they did all that for me, and they added bleed, which is something I never do (because it's too difficult—I'm not a designer!). The cover was an interesting part of the process. They originally came up with a really classy cover that I liked a lot, and then they wanted to change it to what it is now. Initially, I wasn't too keen, but I'm glad I went with it. It's good to get someone else's point of view after working in isolation for so long.

It was weird for me, because I'm a perfectionist. I spend two weeks looking at a finished issue and make changes constantly before I send it to the printers. With Titan, the final stages were in their hands really; fairly out of my control.

One of the best things was on the marketing side. As most self-publishers know, creating the comic is one big job—marketing and distribution is a whole other big job. Titan [has] a great Marketing/PR team who made sure the book got reviewed and got press coverage, and they helped me at conventions. Going from hauling a huge and heavy bag on the train to a convention, to having people help you and take care of delivery of boxes of comics for you is pretty amazing.

SP!: Do you plan to continue the relationship with Titan beyond the first Spandex book?

ME: They are starting to discuss a Spandex Book Two now. If it happens, it'll be in 2014. I really hope it happens, so I've got everything crossed. But if it doesn't, I'll just carry on doing what I'm doing!

SP!: And yet, you still very much consider yourself a self-publisher. Describe to me how you define that line and what it would take for you to cross it.

ME: I think I'll have crossed the line when I'm drawing from my Miami beach-front apartment, heh-heh. Well, seriously, I think once a publisher takes you on and takes everything off your hands, I guess that's where the line is crossed. Hopefully Titan will do a Spandex Book Two next year (if they do it, they've said it'll be in 2014), but at the moment, I've got Titan's Book One, but I'm still selling my own issues from #4 onwards myself. So, I'm still half-and-half!

Getting published is still hard work, too. When Book One was published, they

got some great publicity for me, including lots of interviews. It was a huge amount of work, but still a lot of fun!

SP!: So there's something about self-publishing that you really love and that you really want to stay a part of?

ME: I like the fact that you are your own boss, you can decide your own schedule, and you've got no one telling you what to do. Sure, I listen to advice, but I know what I'm setting out to achieve, so I sift through that advice.

Most of all, I like the contact with the readers. I like knowing who is buying my comic. I like having a little bunch of subscribers who always get their copies first. I like seeing the regular faces at conventions. I think it's fun; the fact that if you get a free mini-comic with an issue of Spandex, it's all been photo-copied, folded and stapled by me. If there's a price on my comic that you buy in a shop, that price has been written by me. My comics are very personal to me and I like the personal touch that comes with them.

SP!: And yet, we all know it's not just as simple as do what you want, when you want. There are a lot of things to learn. What one piece of advice would you offer an up-and-comer still waiting for their project to catch on?

ME: It depends what you want to achieve. If you want huge success, lots of money, movie deals… well, that's quite rare, so you have to be realistic. (But stay optimistic!) But if that's your goal and you feel you're not getting anywhere, then listen to constructive criticism, and see what you're doing right and what you're doing wrong, so you can hopefully improve.

But if you're like me, you're just going to draw whatever happens. I have lots of stories in my head and they all need to get out there, so I'll just carry on writing and drawing until I'm too old to hold a pencil! Whether I need to self-publish or whether I can get published by someone else!

And just be careful with your money. Don't do anything daft; there's no need to lose money. Always try to, at least, break even.

Making money out of comics is hard, so I'm very realistic about it all. I have fellow comic creators say to me, after shows, "So how did you do, how many did you sell?" That's not even important to me—I just want to make sure I don't lose money and then I'm happy. I was chatting to a famous artist who released a big graphic novel last year—huge publicity, publishing company behind it—and he says he doesn't make his money from his graphic novel —he makes it from other jobs, like commercial work and storyboarding.

SP!: Between The O Men and Spandex, your work shows a definite affinity towards the superhero (and villain) archetypes. What intrigues you about them when so many independents go other routes?

ME: I guess I've always loved superheroes and superhero comics, but I've also loved other kinds of stories: soap opera, manga, horror, slice-of-life. So my comics are the kind of stories that I like, but the characters just happen to have superpowers. I mean, look at soap operas— they're cool, but imagine how much cooler they'd be if a dead character came back to life!

I get the feeling that superhero comics are often looked down upon these days, but I just carry on doing what I enjoy doing.

With US-based Marvel and DC's major superhero influence, it's easy to see how that might be true. But each country seems to have its own favorites, and its own exceptions to the rule.

SP!: What's the UK comic scene like? How do you fit into it?

ME: The comic scene is hugely diverse. I count myself as one of the UK small press/indie scene people. I've been doing indie comic conventions for around ten years now. Being a salesman is not something that's in my comfort zone, but I really actually love doing conventions.

You have people doing anthology comics, people doing comedy comics, autobiographical, sci-fi… there's all sorts. There actually aren't too many superhero comics, which is good for me!

Like with any group of people, I don't know everyone and I can't get to know everyone, but I do know and like a lot of people, and it's always good to see familiar, friendly faces. It's a load of fun.

SP!: Are you able to make your living from your comics work, or do you have a day job that supports (and interferes with) your comic creations?

ME: I don't really make a living yet from my comics work. I think that's a very hard thing to do. Some people do it by selling merchandise and stuff too.

I do get fairly regular orders for my comics—which is great—but it's not quite enough to give up the day job (plus you have to factor in printing costs, too).

SP!: What is the one thing you wish you'd known before getting into comics and the self-publishing thereof?

ME: Every copy of your issues is vital;don't waste them! If you start with 100 copies and go to a show, sometimes that show is slow and you don't sell anything and you feel 'I'm never going to sell these!' In fact, I've often just left freebie copies on tables at shows (I even left some in a convention toilet once!), because I felt I had an inexhaustible supply. But mark my words, after a few more shows, you'll slowly sell them and you'll get to the point where you need more copies, and you regret giving them away! And try to avoid swaps if you don't want to do them; don't be frightened to just say no.

SP!: It sounds like both your primary projects are coming to a close soon.

What's next on the docket for Martin Eden?

ME: I have so many ideas, it's actually quite scary. I have a lot of little side projects in mind. A lot of them are shorter strips and some of them are humor-related.

I do have two major projects in mind, after The O Men is finished. One is slightly autobiographical, and the other is a huge superhero epic. The latter will be a bit manga-influenced and there will be an interesting twist to the way the story is told. I can't say any more just yet!

SP!: And beyond that, what's your overall goal for your comics?

ME: I just want to keep improving and learning and get to a point where I'm happy with what I do. I mean, with Spandex #1, I thought 'I'm ready,' but I look back and find a lot of faults and part of me wants to just do it all again. So, hopefully, when I start my next project, I'll feel a bit more ready, and it'll be an improvement. I guess everyone sees the faults in their own work!

Of course, I'd love to be able to make a living out of my comics work, but we'll see what happens. I'll just carry on creating, whatever happens!

SP!: Well, whatever does happen I'm sure we all wish you the best!

To keep up with what's new in the comics of Martin Eden, head over to spandexcomic.com

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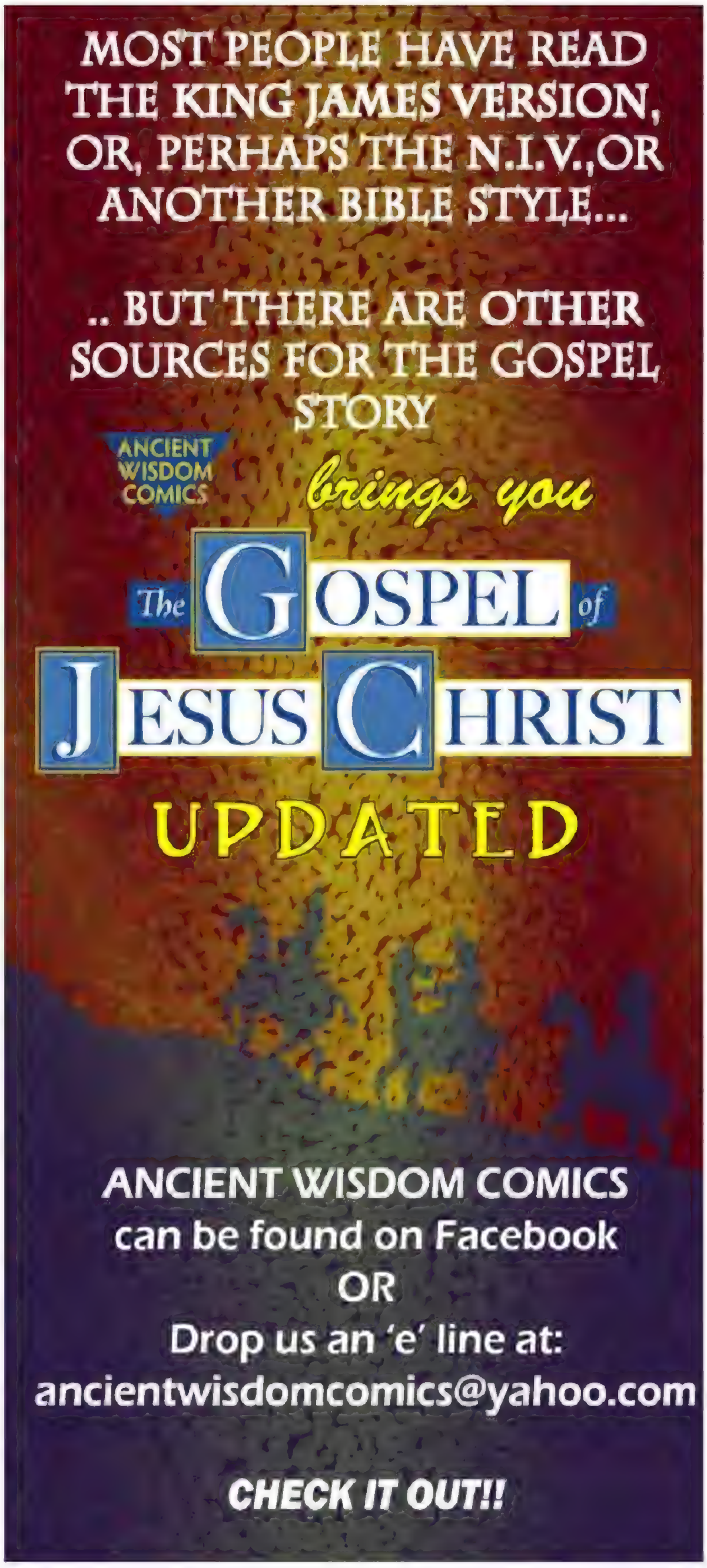
Jennifer "Scraps" Walker is the author and artist responsible for What to Feed Your Raiding Party, the comic book cookbook for gamers. She writes from her home in Tallahassee, Florida. For more of her work, please visit jenniferwalkeronline.com


MOST PEOPLE HAVE READ THE KING JAMES VERSION, OR, PERHAPS THE N.I.V.,OR ANOTHER BIBLE STYLE...
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CHECK IT OUT!!

Twenty questions with

Doctor Bombay and the Atomic Bachelor Pad front man Jimmy Nielsen interview (by John Wilson).

For every major musical act, there are hundreds of hard-working bands playing just for the sheer love of playing the music. They are not making millions; in some cases, they aren't even making gas money, but they are making the lives of everyone that hears them just a little bit richer. A band that fills that description in spades is Doctor Bombay and the Atomic Bachelor Pad. I recently had the great pleasure to sit down with their front man, Jimmy Nielsen and ask him the proverbial Twenty Questions.

SP!: What was your first experience with music?

JN: I'd have to say that it all started back in the late 70s, early 80s (I'm dating myself), when we would put on shows for our neighborhood as KISS. We would cut out guitars from plywood and paint them up to look real. We used buckets and trash cans for drums, occasionally finding a swap- meet cymbal to add for "realness". We would all dress up, make up and everything, and set up a stage and perform. Where other kids were setting up lemonade stands, we were rocking! I think we did sell Kool-Aid and popcorn, only because we didn't have a liquor license... ha-ha!

SP!: How did that experience influence your desire to play music professionally?

JN: One day, we all kind of thought to ourselves, why don't we really learn to play these songs and make a real band? How hard can it be? So after a few more swap-meet trips, I pieced together a Frankenstein guitar and started playing.

SP!: Is this your first band? If not, what is your musical history?

JN: Oh Lord no. After I learned to "really" play guitar, I was off to find a band. The funny thing is that I was actually a lead singer of a Metal band called Sinner. We never really practiced and the big plan was to play this talent show and go from there. We played two songs an original song... titled, of course, "Sinner," and "Living after Midnight" by Judas Priest. All I remember is forgetting half the lyrics to the original, somewhat finding my way through the Priest song, and being nervous as hell playing in front of a couple hundred people. We got done and everyone went nuts. I was so surprised...."They liked us?" That was actually the only show we ever played.

I went on to play with a couple other bands before moving to Oregon. The neat thing about moving to Oregon was the crossover of punk and metal. There was something different up there. This was the late 80s and well before grunge went mainstream, but the emergence of it was very evident. We played with bands like Camper Van Beethoven, Husker Du, Mookie Blaylock (later

Pearl Jam), and a few others… It was such a great scene.

In the early 90s, I was in a band called Smack Madam out of Northern California. Again touring pretty heavily and playing dates with Everclear, Seven Mary Three and others. We were actually playing the local clubs with bands like Papa Roach and The Deftones opening for us. We were signed on Cleopatra Records, which was short-lived, as being adults took priority and we all had to move on.

I moved to Ohio in 2000. I didn't know there was an original music scene here and, *hangs head in shame,* played in a... cover band. I hated it. Being a live jukebox is good for some, but most of those guys are just in it for the money. It got to be more about how much a gig paid than what we were actually playing. Plus, how many times can you really play "I Want You to Want Me" and "My Own Worst Enemy"?

I dabbled with a few other original bands before finding Ms. Veronica Grim. She was doing a solo acoustic act and I knew she had to front a band. We pieced together some musicians and I played upright bass with her in De Los Muertos. The band had instant buzz and we gigged non-stop. Normal band drama happens and we reformed as Switchblade Syndicate with me moving over to guitar. Again, we kept the momentum going and gigged our asses off. Again more band "stuff" happened and I left the band.

I formed Doctor Bombay wanting to have fun with music that wasn't trying to change the world, but brought a new little twist to the local scene. Which segueways to your next question.

SP!: What is the origin of your band? Both the name and the group?

JN: While brainstorming for the concept of the band, a friend of mine came up with the name. Our original intention was to play more surf/60s dirty soul-type songs. We wanted to embody the 60s vibe with mid-century aesthetics, tiki drinks, monkeys wearing fez hats… stuff like that! HA!

I really just wanted to start a band that was about having fun and bringing a twist to the local music scene. We're not out to change the world with our songs; we just want to have some fun.

SP!: Tell me about your band mates. How did this crazy mix of individuals come together?

JN: Donny Conrad and I had previously played together in Switchblade Syndicate. After he left them, it was a no-brainer for us to join forces again, as musically we really click when playing together. BJ Dennison (Bass) had played with Donny previously in a Psychobilly band, and really showed interest in the direction we were going with the surf punk sound. And Jens is… well… my son. I stuck a guitar in his hands as early as I could and his playing style is very similar to mine. Having an adult son in your punk band is really a pretty cool thing and a special experience I'll cherish for a long time.

SP!: What was the first venue that you played as a group?

JN: We played at this little hole in the wall in Latonia, KY, called Mahogany's. It's actually a nice little bar, but enough out of the way that we knew if we messed something up, there wouldn't be too many people to witness it. Luckily, we rocked the house and haven't slowed down since.

SP!: I happen to know that you have a couple of lovely ladies that dance on stage with you. How did that come about?

JN: There's a group called Los Straitjackets that plays some really fun surf stuff. On occasion, they've had The Pontani Sisters perform with them on stage and I always really enjoyed that. We felt it just added another dimension to the stage performance and, let's be honest, who doesn't enjoy looking at some pretty girls go-go dancing on stage?

SP!: Is it true that you used to have a guy in a guerilla (or is it gorilla?) outfit that used to dance with you?

Ah yes… Dr. G Rilla! HAHA! He's still known to make an occasional appearance, so don't be surprised if you see him show up at future shows.

SP!: How would you describe your music to someone that has never heard it?

JN: The soundtrack of any Quentin Tarantino movie meets "The Decline of the Western Civilization"! HA-HA! Surfy riffs at a punked-up speed. Bottom line is, it's rock 'n roll.

SP!: What is your process for creating new music?

JN: As a guitarist, you're always messing around with riffs and chord progressions. Melding the two, we get the concept for a song. Usually the lyrics, if any, come last. Pop culture references are usually a good resource.

SP!: Do you currently have a piece that you would say is your best?

JN: I'm really partial to "Release the Kraken" and "Dead Man's Curve". I could totally hear "Kraken" in some movie during a chase scene. And "Dead Man's" is just a fun rock 'n roll song.

SP!: What has been your best experience that you have had as a band? What made it so good?

JN: I'd say anytime we're on stage. It's why we do it. Lord knows you don't make any money at all playing original music and to hear people sing along to your songs and dance around… Man, there's just nothing better.

SP!: What are the worst experiences that you have had as a band? What went wrong?

JN: Guh… I guess the change in personnel. Luckily, we've stayed friends with former members, but it's a tough thing. For one reason or another, people move on or changes need to be made. The whole mixing friends with business thing makes it hard. Being in a band is a unique type of relationship. Not only are you combining artistic ideas, but also personalities and everyday life.

SP!: You are not yet a "signed" band. Is this something that you aspire to? Is it even on your radar?

JN: Being signed doesn't really mean anything anymore. We can record, produce, and distribute our own material without any help.

SP!: What are your plans for the future of the band?

JN: Just keep playing and having fun. Whatever happens… happens.

SP!: Is there one image or symbol that you think best describes your band's arching idea?

JN: Ed Roth's Rat Fink. He's crazy and misunderstood and just wants to have a good time! HA!

SP!: Your music is used on the Charlie Tonic Hour Podcast. How did that happen?

JN: Ginny actually go-go dances for us on occasion, so we had an "in" that way… ha-ha! We love her and Charlie for all the support they've given us.

SP!: Do you have any desire for your music to be used in other venues, like commercials, TV, or movies?

JN: Yes, Yes, Yes, and Yes! It's really the only way of "making it" anymore. People used to think you were "selling out" by doing that, but we're such media whores these days. Who wouldn't want to hear their song on a Burger King commercial?

SP!: What are some of the gigs that you will be playing in March?

JN: We're heading down to Lexington on March 29th. We were supposed to play a new bar called 1207 in Cincinnati on the 30th, but apparently there's confusion between the booking agent and the owner. Normal casualties of the biz. One bar opens and another shuts down. Check our Facebook for updates!

SP!: Where can people find you on the web?

JN: Facebook is really the best place. We had a website, but I purposely didn't renew it. More people use social media, and Facebook/Twitter are how more people connect to bands these days, anyways. Here are our links:

https://www.facebook.com/DoctorBombayBand
https://twitter.com/BombayDoctor
http://www.reverbnation.com/drbombayandtheatomicbachelorpad

John Wilson's dreams of becoming a rock drummer were dashed when he found that he had no rhythm, but his love for the music endured. You can find him writing and podcasting about his other love, comic books and graphic novels, on the Comic Related website http://www,comicrelated.com.

MUTANT CACTUS

An interview with Danny Cooper from Mutant Cactus (by Louise Cochran-Mason).

This month, SP! spoke to Danny Cooper of Mutant Cactus about badges, copyright and comics.

SP!: Where do you sell your badges (buttons), key-chains and magnets? I see you use Etsy.com and your own website. Do you also sell through shops and conventions?

DC: Our buttons are available at a couple comic shops in Central Ohio. You can find them at Heroes and Games (located in the Convention Center in Downtown Columbus), Comic Town and Packrat Comics. The best location to purchase our buttons is at our Etsy shop: http://www.etsy.com/shop/mutantcactus, or stop by our table at a local comic convention.

SP!: Do you create your designs in-house or do you use third parties?

DC: Most of our designs are created in-house by Danny Cooper. With over 175 designs—and more to come—there is sure to be a comic-themed button that we make that will be a MUST BUY for you.

We have worked out some special arrangements with three artists. We are very lucky to offer their art, both on our buttons and in our shop.

Victor Dandridge of Vantage: InHouse Productions (V:IP -http://www.vantage-inhouse.blogspot.com/) has made his entire 8-Bit library (over 400 designs) available for buttons.

Ren Mckinzie has put together some incredibly fun and adorable chibi-style heroes. You can see his work at http://darkness33.deviantart.com/

Justin Castanada, well known for his "When I was Little" series and his "Heart" books, has brought his superhero prints to Mutant Cactus in a new button line called "Lil Supers." This is really exciting for us, as he has made available to us several prints that he has retired or discontinued. The only way to get this art now is through us. http://wheniwaslittlebook.blogspot.com/

SP!: How is your partnership with Vantage going?

DC: Our relationship with V:IP is fantastic. I've personally been friends with Victor Dandridge (president and editor-in-chief) for nearly 25 years. From our early days of running around on the playground, we've managed to inspire each other to do great things. Victor's hard work and success over the past two years alone has been incredible. It is truly an honor to work with him. I do not think that we've attended a comic convention that has ended without at least a dozen 8-Bit Challenge winners seeking us out in hopes of buying their favorite 8-Bit design on a button.

SP!: Are there any licensing and copyright issues when using Star Wars, Harry Potter, Marvel, DC etc... characters?

DC: At the moment, no. Could there be in the future? Possibly. We've not encountered any issues over the past five years. At the moment, we are relying on the fact that most of our designs are exaggerated or abstract versions of these characters and also that selling fan art and prints is a standard at comic conventions. The only immediate issue that we could encounter is with our online store. Most of the items are listed by the trademarked names, which is where it gets tricky. Real names are not an issue, but character names are.

For the moment, we're not too concerned. If we ever receive any type of a "cease and desist" notice I'll take it as a sign that we made it onto someone's radar, which could arguably be a small sign of success. My goal then would be to sell the original designs to the respective companies owning the trademark or copyright OR a company that owns a license to mass produce products.

SP!: How is Mutant Cactus structured as a business? Are the badge/key-chain/magnet company and comic imprint separate entities, or one company? Does the badge/key-chain/magnet side fund the comic side?

DC: MC is run by myself, Danny Cooper and my business partner, Derek Watson. With our increased volume, we've looked into adding a third member. I handle the button design side of MC as well as maintaining our Etsy shop Derek maintains our button production and inventory. Derek was the writer of TALES OF AWESOME #1. He has also finished several drafts for issues 2 and 3.

At the moment, we are focusing on the custom button service and our Etsy, comic convention, and comic shop wholesale sells via Mutant Cactus. Our comic line was published by Mutant Cactus under the label Mutant Cactus Comics. Our initial comic run was funded through our custom buttons service and support from local comic shop, Packrat Comics.

SP!: What is the process for creating a commission custom badge of an original character for their creators/owners?

DC: It usually starts with an email. A client will contact us inquiring about the service we offer. We try to get as much detail as we can from the client up front. We receive the images they want via email and then we send over a digital proof. If there are concerns over specific colors being off, we'll do a test print and press a button. Not all high-quality printing companies are created equal. Some may have issues with certain colors. We'll shoot over a picture of the final product to make sure the colors are correct. Once we get approval on the proofs we will submit an invoice via Paypal. When payment is received, we will move the order into production. The finished buttons, depending on volume, will ship within five business days.

SP!: What makes an effective badge design?

DC: Centered composition and high print quality. In my experience, FedEx Office provides the best quality, hands down. The composition for a button is different than for most pieces of art. I like to look at the buttons as small picture frames that you can wear. I recommend always working on a circular canvas when thinking about the design of a button. You want the design to be centered. Text cannot be too small, which may or may not be an issue depending on the button size. Certain colors are not obtainable (neon colors for example) unless you want a black button with one neon color.

SP!: How are your badges made?

DC: It is a pretty quick process. Once we cut out the button print, we use a Tecre brand button press to create the button. The print is basically pressed between a thin piece of plastic and a metal shell. We then press it again, sealing the design between the plastic, shell and backing. Kids love to watch us make the buttons at comic cons.

To see Tecre's EXACT step by step guide to making a button, go to: http://www.tecre.com/sft629/roundbuttoninstructions.pdf

SP!: You also produce comics. What are they about?

DC: First, there's TALES OF AWESOME The goal for ToA was to create an anthology title featuring various pulp-influenced titles. Issue one is your basic Man Pollutes Earth, Man is too lazy to fix it so they create Robots, Robots identify man as the main obstacle to completing their Earth Clean-up directives.

We also did BLUE COLLAR INVASION. BCI is the brainchild of Robert Gant, artist of ToA #1. Rob took a brief break from BCI, which has now turned into a multi-year break. I'm still hoping to see Rob return to the series. Issue one is complete; the first half of the series was in color, with a few extra strips thrown in. At the moment, Rob is up to his eyeballs in the graphic design world,

creating awesome clothing for the Brothers clothing company. It does not look like he will be returning any time soon.

We're planning for another title, LUCHADOR, to be the second or third issue of ToA.

Finally, we have MMA MONKEY. This was actually a story that a friend was working on and we were hoping to make it happen as a MCC title. Unfortunately, it never really got past the first draft.

SP!: Where do you sell your comics?

DC: The only comic that we currently have available is TALES OF AWESOME #1, available via IndyPlanet: http://indyplanet.com/store/product_info.php?products_id=2840

SP!: You mentioned having no exact release plans for your comic line and needing to figure out a lot with regard to funding, marketing, and printing,

DC: As I mentioned, at the moment, our primary focus is not on our comic book line . The last few years have been very successful for us. Unfortunately, with success comes hard work. When we launched the MCC comic line we were operating with three members. We are now down to two. The challenge that we've encountered with this change is that we no longer have an "in-house" artist for our comics. We have been in talks with an artist recently and may see some of the ToA stories happening soon. Derek is now working to revise his last two scripts to hand off to the new potential artist. At the same time, we are looking at putting together a budget.

SP!: Are you planning any fundraising activities?

DC: Not at the moment. I have a lot of respect for the creators who are able to make the various fundraising sites work for them. At the same time, a lot of promotional work goes into making a fundraiser successful. Unfortunately, the button-making part of MC does not currently allow us enough time to dedicate to the needed promotion.

SP!: Are you planning on having the comics printed and then selling them, or will you use a P.O.D. company, or go digital?

DC: We'd like to pursue all options. V:IP has had great success with their digital comics. Once we nail down a budget, we will come up with a marketing plan and decide on a print quantity. I'm all for supporting digital comics as well.

SP!: Are you looking for submissions (comic book or badge design)?

DC: Not at the moment. Between the million designs we still want to put together and the incredible art being offered by our collaborating artists, we are pretty full.

You can find out more about Mutant Cactus at:

http://mutantcactusblogs.blogspot.com/

www.facebook.com/MutantCactus

www.mutantcactus.com

mutant-cactus.deviantart.com/

www.etsy.com/shop/mutantcactus

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Candid Camrea

An interview with Michael Cameron (by Ellen Fleischer).

Michael Cameron Williams is the founder and CEO of Camrea Creations, a Christian entertainment company. Their team of superheroes, known as The Last Disciples, have currently appeared in a comic book and graphic novel, with an animated adventure and video game in production and more in the works! Self-Publisher! Magazine's Ellen Fleischer caught up with Michael and got him to share a few words with us about Camrea and Last Disciples.

SP!: How did you come to found Camrea Creations?

MCW: In 2007, my wife Suzette and I decided to do something about the direction comic books were headed. I had become disheartened with the language, story lines, and manner in which the superheroes were being presented to the market. Instead of just complaining or stopping to read comics altogether, I decided to create my own superhero world. I took my middle name, Cameron, and Suzette's middle name, Renai, and formed our company, CAMREA CREATIONS, to bring about change in the comic book arena.

SP!: Can you tell me a bit about your background? Who, or what, would you say have been your inspiration(s)?

MCW: I have been an avid comic book reader since the age of 11 and I still collect comics to this day. I attended Whitney M. Young high school in Chicago, IL, and Grambling State University for my college experience. I developed a career in sales immediately after college and thrived as a stock broker for years before I created CAMREA CREATIONS. My parents, Irvin and Margaret Williams have—in the way they lived their lives—inspired me to always strive for excellence in every aspect of my life. Wanting to provide my family with the things that make life more pleasurable and to see my wife joyfully living life also pushes me to strive for the best. My belief in my Savior, Jesus the Christ, allows me to take the risk necessary to become the very best that I can possibly be. The inspiration I use to develop storylines in my comics, graphic novels, animation and every other project associated with THE LAST DISCIPLES, comes from the Holy Bible and some of my life experiences.

SP!: Now, I see that you describe Camrea as a Christian Entertainment Company. What exactly does that mean in terms of your target audience and the works that you produce?

MCW: Being a Christian entertainment company gives us a starting point. In the entertainment industry, people will be able to categorize us in their minds as they look over the work we do. Some may think that being a Christian company would limit our appeal, but

what I have found is just the exact opposite. When people examine our work, whether it is the comic book, the graphic novel, THE LAST DISCIPLES VOLUME 1 or the script for our animated adventure, the response has overwhelmingly been "great job in story, illustration, plot, and subject matter". Our target market has been everyone who

enjoys a great story, and those who enjoy animation and video gaming. We provide the Christian community with truly exciting entertainment, storylines, and characters that are appealing to the Christian market, and entertainment that can be shared by the entire family. We provide the Pre-Christian (those who have not accepted Jesus as Savior and Lord... yet), with an introduction to Christ in a non-proselytizing manner, so that the Bible verses in the story seem like a natural part of the experience of reading our work. We are looking to reach everyone from age 6 to 96, Christian and non-Christian, with our stories, characters, and message of hope and love.

SP!: How did you get the idea for THE LAST DISCIPLES?

MCW: I received the idea, I like to say, from The Holy Spirit. I was looking for a way to reach out to the comic book/graphic novel/animation and video gaming community with the message of the cross; with the message of Jesus. What God did for me was to birth the entire world of THE LAST DISCIPLES as a way to entertain as well as inform. I created each character with much thought and personality, and developed storylines which will give my band of superheroes adventures for years to come. I hired illustrators to bring our vision to life and I worked very closely with them to make sure the vision I developed was the same one that came across to the readers. Our four illustrators are from four regions of the earth. Chapter 1 is illustrated by Ellis Artist of America; Chapter 2, by Kuneho Art Studio of the Philippines; Chapter 3, by Max Stasuyk of the Ukraine and Eric Brochu of Quebec Canada. Chapter 4, I wrote out of necessity and it added a different spin on how graphic novels are presented. One publishing company stated that we have created a new literary form which has never been seen before.

SP!: Tell me a bit the world in which THE LAST DISCIPLES is set. Is it today's society? Or have you introduced changes to better convey your message?

MCW: The setting of our story is the second decade of the 21st century, where we meet our heroes saying good-bye to one of their own at a funeral. The antichrist is starting to make his move, consolidating his power right before the rapture of the church. The story takes off from that point, with a myriad of storylines which will be told over many volumes, before we launch into Phase Two. "What is Phase Two?" you may ask. Follow the adventures and find out!!

SP!: What can you tell me about the team? Who are these people?

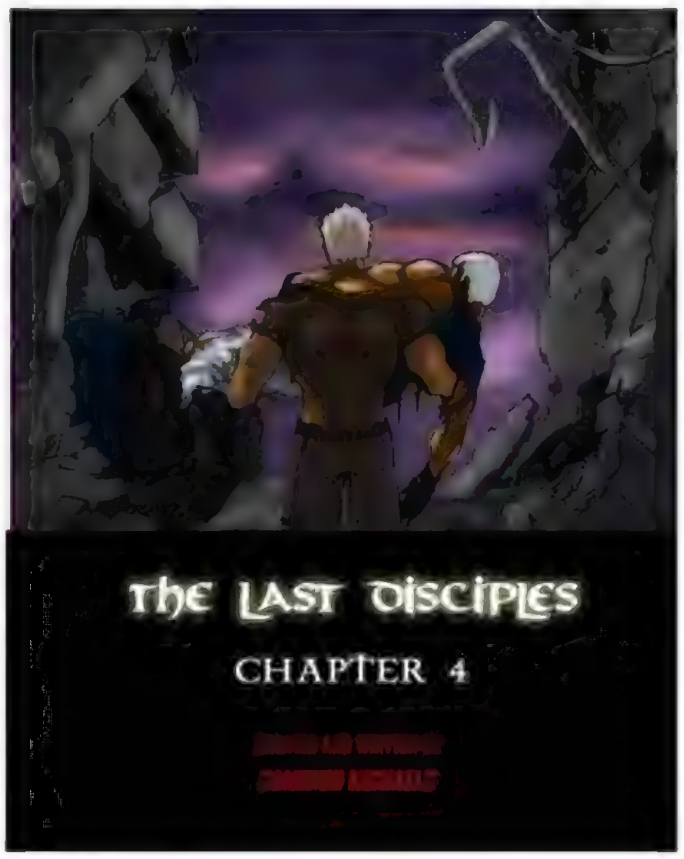
MCW: The team consists of eight people, of which seven are still in the land of the living. The leader, Elder David Baptist'e, is introduced to the readers at his own funeral, where we also meet the rest of the team. Kala Williamson from Chicago, Il.—superhero name Jaakan (one who turns, Deuteronomy 10:6) is now the new leader; Dr. Suri West from Cairo, Egypt—superhero name Gaddiel (Fortune sent from God, Numbers 13:10); Abda, sent from heaven by God Himself (Servant, Hand of God, 1Kings 4:6); Reese Christensen from Blain, Wa.1superhero name Barak (Thunderbolt, Lighting, Judges 4:1-9); Michael Kingsley from Atlanta, Ga.—superhero name Sosthenes (Of Sound Strength, Acts 18:17 and 1 Corinthians 1:1); his twin brother Marvin Kingsley, also from Atlanta Ga—superhero name Mehujael (Struck by God, Genesis 4:18); Marvin's wife Attorney Renai Delvoom from New Orleans, La.—superhero name Melatiah (Whom Jehovah Freed, Nehemiah 3:7), and our main villain Adam Carmychael from Aquitaine, France. The complete bios on each character are clearly presented on our website, www.thelastdisciples.com, where one can gain a sense of the story and the personality of each character in their everyday and superhero lives .

SP!: Now, on the subject of the artwork, I'm seeing two distinct styles in the preview pages. What was the reasoning behind the combination?

MCW: We started our venture with the introduction of THE LAST DISCIPLES through our 25-page comic book. From that time until now, CAMREA CREATIONS has gone through quite a few

illustrators; looking for one who could stay committed to the project. This is one of the downsides of having to hire outside help to have your dreams come to life. Since we were under time constraints in having our first graphic novel ready for sale, I hired four different illustrators to help expedite the work. The illustrators produced a chapter and together, we brought the work to the market place on time. The real trick was to have the characters in Chapter One be recognizable in Chapter Three, and the illustrators did an incredible job in that area, despite their obvious different artistic styles.

SP!: Who (or what) would you say are the major influences on your art? Do you use references?



MCW: The illustrators and I worked very closely together to convey the vision of how I saw this project developing. I designed the personality of each character, whether good guy or villain, along with the different situations, storylines and settings. The illustrators and I worked quite well together to bring this particular story to life. My management style has always been to find the talent and let the talent do their thing. No difference here; when the illustrators were selected, that's when it was time for them to go to work and work their magic. The results were mind-blowing and helped us experience the success we have today.

SP!: Who designed the characters?

MCW: I designed the entire concept of THE LAST DISCIPLES PROJECT in all of its working parts, which include the characters, the animated adventure, and our first video game entitled THE LAST DISCIPLES—WORLD GONE AWRY. My wife Suzette handles all of the editing duties, as well as being the President and C.O.O. (Chief Operating Officer) of our company CAMREA CREATIONS. I write all of the material, including future comic books, graphic novels, animation scripts, storylines for the video games, and toy designs under the pen name of CAMERON MICHAELS. I am the Founder and C.E.O. (Chief Executive Officer) of our company CAMREA CREATIONS .

SP!: What projects do you see Camrea taking on next? Will you be presenting more volumes of LAST DISCIPLES? Do you have other ideas in the pipeline?

MCW: Camrea Creations' THE LAST DISCIPLES was conceived as a complete venture. Our business plan spelled out our entire campaign, from the first comic book through having our story bought out by Marvel Entertainment or DC comics to be made into a major motion picture. We are presently in the process of producing our first full-length animated film, THE LAST DISCIPLES ANIMATED ADVENTURE. From there we will be producing our first video game, THE LAST DISCIPLES—WORLD GONE AWRY, along with action figures, FAT HEADS, clothes, gym shoes, and a standalone music DVD sound track from the animated adventure—which will be a mix of classical music over hip hop beats. With those successful avenues we used to introduce the public to THE LAST DISCIPLES, we will be in the running to have our project developed into a major motion picture. We will be producing many more graphic novels in the near future. Our plan is to produce four graphic novels, one video game and one animated adventure per year. This will keep us relevant in the entertainment world and keep our writing and illustrating skills sharp, as well.

You can view our project at: www.thelastdisciples.com, and you can also buy a copy of THE LAST DISCIPLES VOLUME 1 at that same website. We at CAMREA CREATIONS would love to hear feedback about our project at camera_creations@verizon.net

We are also raising funds for our animated film using the crowd funding site Indiegogo. To help us bring our vision to life, simply go to www.indiegogo.com, do a keyword search on "the last disciples animated adventure". There, you will see our entire project and you can invest whatever amount you are comfortable with. We thank you in advance for your time and attention in this undertaking.

I would like to take this opportunity to thank you for conducting such a thorough interview which allows comic creators like myself to express what we are all about. I would also like to thank your publication for providing a platform for comic creators to express ourselves and gain exposure we might not otherwise have. Thanks again.

SP!: Our pleasure! Thanks for taking the time to chat!

EENA & RICHELLE

An interview with Richelle Goodrich (By Darren Worrow)

Born in Utah and raised in Washington State, Richelle E Goodrich, the author of novels such as Dandelions: The Disappearance of Annabelle Fancher, and The Harrowbethian Saga (better known as "the Eena books"), has released a new episode in the saga, Eena, the Dawn and Rescue, through RoseDog Books. Her fantasy genre transcends her target audience of females and young adults; us all grown-up guys are snapping them up. Self Publisher! Magazine's Darren Worrow caught up with her to find out what she thinks the reason for this popularity might be.

SP!: Hi Richelle, and welcome to Self Publisher! Magazine. Could you give us a quick synopsis of your Eena series and your new title, Eena,The Dawn and Rescue?

REG: Certainly. Eena is the story of a young woman who has a simple future planned out, until a misguided visit to the doctor's office begins the unraveling of a tragic past she's long forgotten. This first book is about Eena's awakening to the truth of who she really is—heir to the throne of Harrowbeth and last living host of an enchanted necklace. Thrown into the middle of a drawn-out civil war, she's forced to choose sides, ignorant of her real enemy's identity. Dragons, monstrous aliens, and certain characters' paranormal abilities make the adventure even more staggering.

SP!: So, does this series follow a set order or can we pick up the story at any point?

REG: All six books outline Eena's life, but it would be easy enough to pick up the second book and follow along. There's enough backstory present to suggest what events took place in the first book without having to read it. The third and fourth books need to be read together. They're two parts of the same adventure. Same goes for books five and six.

SP!: It would seem that your work transcends its projected audience of young women, and that men and boys enjoy them too. Was this intended and why do you think it's turned out this way?

REG: Honestly, when this writing venture began, my only intent was to put into words a story that I'd daydreamed about as a girl. It was my attempt to write a book that I personally wanted to read. Once it was completed, however, I dared to share the books with my girlfriends. Their response was so positive that I since have pursued offering the adventure to the public—to anyone willing to read it. It's been surprising the number of men who've contacted me to say they enjoyed the book. I assume they relate to the main male characters, Derian and Ian, Eena's protectors. The adventure doesn't ever sit still; there's always something new happening. My favorite comment from a male reader was this: "It was a great book, kept me hooked! Crazy how your mind works. I just had to skim past those nauseating kissing scenes." Made me laugh. (I happen to like nauseating kissing scenes.)

SP!: The fantasy genre nearly always nods to the likes of CS Lewis and JRR Tolkien. Do you also cite these authors as influences? Do you list any others?

REG: Definitely, yes. I have an odd mix of reading likes; a mingling of old classics (Les Miserables, Treasure Island, The Odyssey), a fair share of fantasy and romance novels (The Lord of the Rings, The Chronicles of Narnia, Percy Jackson and the Olympians, Twilight, Pride and Prejudice), and all the well-know children's fairy tales (Grimm, Hans Christian Anderson, Charles Perrault). I like a story so captivating that I get scolded by my family for neglecting all else in favor of reading!

SP!: Is writing in your blood? Have you always wanted to be an author?

REG: I have to laugh at this question, because as a young person, writing was the one subject I loathed. Math and science, these made sense to me. I excelled at both. Writing, however, had no magic formula, no 'correct' answer, and so it frustrated me to no end. I recall one day standing up from the kitchen table after toiling over an English essay and announcing to anyone within earshot, "I hate writing!" And then, no fooling, I added on these words, "Knowing my luck, I'll probably grow up to be a stupid writer!" Well said, child. And now, today, I am that writer, addicted to

scribbling out a good story. If you care to read the longer version of how I stumbled into this love for writing, you can visit my blog at

http://regoodrichnews.blogspot.com/2012/05/whatever-made-you-want-to-write-book.html

SP!: I believe you also like to draw, and so I was wondering if you did the lovely cover illustrations, too?

REG: Yes I did! Mostly, because it didn't cost me a dime!

SP!: So can you tell me about your novels outside of the 'Eena' series? How do they differ?

REG: Well, I intentionally wanted to try something new after finishing all six 'Eena' books. Dandelions: The Disappearance of Annabelle Fancher was the result. It's a fictional tale with elements of fantasy, but the story is based on real events that actually occurred in the lives of various people I've talked to. It's the story of one little girl, Annabelle Fancher, and how she copes with abuse from a neglectful, drunken father. You will grow to love her—guaranteed—so much so that your heart will bleed. It was a difficult book to write, because so much of my own emotions were tried in the process. The quote I wrote for this book that has since become somewhat popular reads, "There are many who don't wish to sleep for fear of nightmares. Sadly, there are many who don't wish to wake for the same fear." That encompasses the tone of the book.

My most recent manuscript, Secrets of a Noble Key Keeper, accompanies the 'Dandelions' story, but on a happier note. It is basically Annabelle's personally-created fairy tale; a world she has imagined to replace the horrors of her real life.

SP!: And what is coming after that? Is Eena finished in its six parts or will we see more?

REG: Hmmm. Good question. Truth be told, I have the next six-book extended saga of Eena's tale played out in my head. (It's good!) But whether or not it ever gets typed out depends on the success of the first series. So, I guess... we'll wait and see. At the moment, I'm working on a new YA novel that will challenge your knowledge of both Mayan History and the characters of Camelot. I'd better not say anymore.

SP!: Thanks for giving us of your time, Richelle; I'm sure I speak for our whole community at Self Publisher!

when I wish you best of luck with your writing. Could you tell us the easiest ways for our readers to get some of your books, and perhaps some other contact details?

REG: Presently, Eena, the Dawn and Rescue is available in paperback or as an ebook through Amazon.com, BarnesandNoble.com (bn.com), rosedogbookstore.com, and other online bookstores. I've even seen it on Ebay! I plan to have the second book in the saga, Eena, The Return of a Queen, available as an ebook here soon. If only my cover artist would hurry it up! (Oh wait, that 's me.) And, of course, you can always follow me on Twitter @REGoodrich, or on Facebook.

SP!: Is there anything else you would like to add, before we tell you to get back to your writing?

REG: Yes. Three things you should know about me: I'm addicted to dark chocolate. (No, I do not wish to be cured.) I love the color pink. (Because it screams girl.) And, I plan to tell a lot of stories with nauseating kissing scenes.

LAST WORDS

The entire staff at SELF PUBLISHER! Magazine hopes that you have enjoyed the last few issues that we have completed for you the aspiring creator and Indie content fan. I have to say that it has been a real joy personally being able to work on this project with such talented and dedicated staff members. I also thoroughly enjoy seeing the new content come in for each issue. With that said I would like to invite you to please give us some feedback as to how you think we are doing at creating an informative and professional grade publication. It is our goal to build this magazine to be a must have tool for creators and a one stop source for the best Indie news. Please do send us feedback via email to Ian@dimestoreproductions.com or jaysavage@gmail.com as we would love to hear suggestions and to feature your letters in our readers' letters section. For us this is a labor of love and without your input it will take far longer to reach goals with this publication that we know readers will benefit from. Thank you once again for all of your support and believing in our vision.

On another truly sad note, the comic book industry lost another great creator in artist and personal friend Scott Clark. Scott Clark has best been known for his work at Wildstorm on the Stormwatch series and recently on Grifter and JLA at DC Comics. Scott will be remembered amongst his friends and those that have worked with him, as an encouraging down to earth individual that was a pleasure to be around. I personally met Scott for the first time over 15 years ago at Comic Con in San Diego. He was literally the only person that would give me the time of day and look at my portfolio, as I was just a young kid then. Well 15 years later I recently reconnected with Scott, as he would make time to come and hang out with a local comic art community Las Vegas and just draw and give advice. I really do not know what else to say other than it is always sad when an immensely talented and dedicated creative individual passes on. Without creativity the world around us would be a bland and lifeless place. Our thoughts and prayers go out to Scott, his family and his friends.

R.I.P. Fine Sir!

Jay Savage

Thank you Scott
for the inspiration, the beauty of your art,
and your friendship...thank you.
Scott Clark
GUEST
1969-2013
Rest in Peace
Adam Kreon, Free Isabelo, Daniel Blodgett, Jeremy Lassner,
Ismael Samayoa, Sig Henriquez Jr., Jasmine Kreon, Dan Stone
James Stone, Vincent Pizarro, Jasmine Monterroso, David Dace
Jay Savage, and All of the Artists Comic Collective.

Artwork Pictured is Tribute Art Created by The local Las Vegas Comic Art Community.